

3RD
EDITION

Insider's Guide to Arts Education Planning



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Acknowledgments (3rd Edition)

Project Origins

The *Insider's Guide to Arts Education Planning* evolved from the *Community Arts Education Project*, a planning process and publication jointly developed by the California State PTA and the California Alliance for Arts Education in 2001. The first edition of the *Insider's Guide* was published in 2007.

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Introduction

The purpose of *The Insider's Guide to Arts Education Planning* is to provide a hands-on, how-to planning process for schools, districts, and counties, which enables them to assess, envision, and implement quality visual and performing arts programs for their students. Field-tested by experienced Arts Education Planning Coaches and District Arts Teams, the guide offers best practices, innovative ideas, templates and strategies to navigate the challenging terrain of arts education planning. The California Alliance for Arts Education (CAAE), working in collaboration with the Los Angeles County Arts Commission: *Arts for All*, is pleased to offer this 3rd Edition of the guide as a tool and catalyst for strategic thinking and district wide planning throughout California.

The guide grows out of the Community Arts Education Project (CAEP), a 2001 jointly sponsored initiative of the California Alliance for Arts Education and the California State PTA. The project fully engages members from both the community and the district in building an arts education vision for all students.

The original project was conceived as both a guidebook and a hands-on technical assistance process that enables districts to assess current arts learning programs and funding allocations, identify gaps in delivery, and create strategic plans that will ensure equitable access for all students in all arts disciplines.

The Alliance has developed and refined the process through practice, working in close collaboration with the Los Angeles County Arts Commission: *Arts for All*, the County initiative dedicated to making the arts core in K-12 public education. Established in 2002 by the Los Angeles County Board of Supervisors, *Arts for All* is a partnership between the Los Angeles County Arts Commission and the Los Angeles County Office of Education.

The Alliance provided Arts Education Planning Coaches to more than 40 Arts for All districts from 2003-2011. Over a 12- to 18-month period, district and community members in each district participated in a strategic planning process, culminating in the presentation – and adoption – of a district arts education policy and a long-range budgeted plan. Since 2011, the Arts Education Planning Coaches have been managed directly by Arts for All. Beginning in 2016 CAAE will once again make arts education planning coaches available to school districts statewide, through the Arts Planning Initiative. CAAE will continue to host the Insider's Guide to Arts Education Planning, now in its 3rd Edition, making the guide available on a statewide basis. *Arts for All* makes the guide available as a resource to all partners and districts developing plans throughout LA County.

The purpose of system-wide planning in arts education is to:

- Improve access to arts education for all California students through a planning process that engages leaders representing the district administration, school board, PTA, and the community;
- Identify, cultivate, and empower arts education leadership among the diverse spectrum of stakeholders and sectors charged with implementing quality arts education in the schools;
- Assist parents in becoming advocates in their student's schools for stronger arts education programs;
- Build partnerships and collaborations with community resources (people, facilities, and funding available for arts education programs.)

Projected Outcomes:

- The policies, action plans, and budget recommendations created from this process provide a long-range plan for implementation of a sequential, standards-based curriculum in the arts.

- The project raises community awareness and develops new relationships between the district and community members.
- The project and subsequent long-range plans provide models for other school districts, both locally and nationally.

The planning process that is described in the guide, based on facilitation methods from the Institute of Cultural Affairs ica-usa.org, guarantees full participation from various stakeholders and is predicated on values that are increasingly being modeled in our world.

The values of profound listening and profound respect permeate the methods. The idea is that every member of the team has an important piece of the larger puzzle, and each individual offers a valuable perspective that will contribute to the greater good. All views or sides can be heard and considered without labeling any person as right or wrong.

The methods allow a group to find common ground and bridge differences. This approach empowers a group to action, and participants leave knowing exactly what their roles are in actualizing the plan.

A Word on Terminology

Definitions of terms used throughout this guide.

- **Visual and performing arts** (sometimes shortened to *arts education*, *arts*, or *VAPA*) refers to the K-12 course of study adopted by the California State Board of Education, including the disciplines of dance, music, theatre, visual arts, and media arts.
- **Standards-based** refers to arts education programs, curricula, instructional materials, instruction, and assessments that are not merely *aligned* with the state standards, but rather are directly and intentionally founded on, derived from, and fully reflective of the scope and sequence presented within the *Visual and Performing Arts Content Standards for California Public Schools* (2001) and the *Visual and Performing Arts Framework for California Public Schools* (2004).
- **Common Core State Standards.** Since 2010, a number of states across the nation have adopted uniform standards for English and Math in an effort to create consistent instruction across the country. Advocates for Arts Education promote the integration of the arts into the Common Core. Information on the State of California Common Core Standards can be found at www.cde.ca.gov/re/cc/tl/whatareccss.asp or www.lacoe.edu/curriculuminstruction/commoncore.aspx
- **Information on all of these standards may be found at:** www.cde.ca.gov/ci/

Historical Context for Arts Education in California

From the 1970s, through the 1990s there was an erosion of arts instruction in the California public schools. The Ryan Act of 1970 narrowed the scope of elementary teacher preparation to the exclusion of the arts, and later in that decade Proposition 13 decreased the property taxes available to local schools. Districts were compelled to cut staff and programs, disproportionately impacting the arts. An entire generation of teachers did not have arts education as a vital component in their pre-service teacher training programs. An emphasis on standardized testing and the impact of the *No Child Left Behind* Act of 2002, left little time in the school day for arts learning.

As a result of *No Child Left Behind*, there was an increased emphasis on standardized testing, and it was found that “what is tested is taught.” Since the arts were not included in the battery of standardized tests, they were often overlooked or squeezed out of busy schedules. Some school districts offered a double period of math and language arts studies for students who fell behind, further eroding time for arts instruction within the school day for those who could benefit the most.

However, in recent years, there has been a growing resolve among educators and policymakers to ensure the place of a solid arts education in every school. In today’s climate there are a number of factors that contribute to the growing understanding and awareness that – especially in California – we are training the workforce of the 21st century; a workforce that must be fueled by creativity and innovation. The influence of the Internet and social media, as well as a constant barrage of digital images are shaping the youth of today. There are students who compose original music, shoot their own films, design websites and dream of being entrepreneurs before they leave middle school.

It is no longer enough to teach the “three R’s.” Today’s schools are being challenged to embrace technology in a way that we have never seen before. Having arts and arts education at the center of this conversation is critical as students navigate a world driven by design thinking and pure creativity.

Many of these conversations lead to “STEAM” the growing understanding that the arts have a vital role in Science, Technology, Engineering, and Math “STEM”. The advancement of STEAM means that more people will be learning how to integrate the arts into all of these subject areas in the years ahead.

Extensive research has demonstrated that arts education engages students in learning, contributes to higher academic achievement, and reduces truancy and dropout rates.

- A Harris Poll shows that a resounding 93% of Americans consider the arts to be vital to providing a well-rounded education for children and a critical link to learning and success.
- Arts education helps prepare our students for the expectations of the 21st century workforce, which includes the ability to innovate, communicate, and collaborate. One in six jobs in Southern California is now in the creative industries, including entertainment and communication arts, digital design, product and industrial design.
- The arts are uniquely positioned to engage students who might otherwise drop out of school.
- Quality arts education is an essential component of a complete educational experience for every student.
- Arts education is an essential component of a strong academic foundation, giving students the flexibility for whatever path they choose—whether it is the workforce or a two- or four-year college.

The arts are critical to an educational policy that is devoted to the teaching of basic academic skills and life-long learning capacities with the goal of truly preparing all students for the 21st century creative workforce regardless of gender, age, economic status, physical ability, or learning ability. A systematic,

substantial, and sequential visual and performing arts curriculum addresses and develops ways of thinking and questioning that deepens learning in other core subjects—but is unique in what it has to offer.

Funding school arts programs and providing time in the school day for arts instruction are essential. The visual and performing arts provide avenues of expression and appreciation of our world culture that no other curricular areas do, and are a necessary part of any student's educational training and experience. In a state as diverse as California, the arts are a cornerstone to achieving cultural literacy, leading to shared understanding and embracing differences. They also develop skills and abilities that are crucial for students entering into many vocational areas after high school.

Existing state laws mandate arts education in California for pupils in grades 1 through 12. As stated in Section 51210 of the California Education Code, "the adopted course of study for grades 1 to 6... shall include instruction ... in visual and performing arts including dance, music, theatre and visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression." Section 51220 of the California Education Code identifies a similar course of study for grades 7 to 12.

Further, as mandated in Education Code Section 60605.1, the State Board of Education adopted voluntary content standards in dance, music, theatre, and visual arts in 2001. The Code states that content standards are intended to provide a framework for programs that a school may offer. The arts content standards are divided into five strands, which include artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relationships, and applications.

Major Accomplishments to Date

In 2013 under Governor Jerry Brown, the State of California enacted a new method of allocating funds for school districts state wide, called the Local Control Funding Formula (LCFF). This formula seeks to give additional funds to those districts where it is needed most. The formula takes into consideration the needs of student population groups such as those that are English Language Learners or those who have Special Needs. The advent of the LCFF means that California schools have greater autonomy in determining the best use of funds in their district.

To ensure that each district is making the best use of new funding, there is a mandate for a Local Control Accountability Plan (LCAP). Under the LCFF, all local educational agencies are required to prepare an LCAP, which describes how they intend to meet annual goals for all pupils, with specific activities to address state and local priorities as identified in the Education Code (Section 52060(d)). The LCAP is a place where districts with strong Arts Educations Plans have been able to articulate goals to ensure that every student has access to high quality arts education within the school day.

This new approach to funding public schools represents the most significant education finance reform in four decades.

In December of 2015, **ESSA, “Every Student Succeeds Act”** was signed into law. As noted on ed.gov: The Every Student Succeeds Act (ESSA) was signed by President Obama on December 10, 2015. The new law builds on key areas of progress in recent years, made possible by the efforts of educators, communities, parents, and students across the country. The previous version of the law, the No Child Left Behind (NCLB) Act, was enacted in 2002. NCLB represented a significant step forward for our nation’s children in many respects, particularly as it shined a light on where students were making progress and where they needed additional support, regardless of race, income, zip code, disability, home language, or background. The law was scheduled for revision in 2007, and, over time, NCLB’s prescriptive requirements became increasingly unworkable for schools and educators. Recognizing this fact, in 2010, the Obama administration joined a call from educators and families to create a better law that focused on the clear goal of fully preparing all students for success in college and careers.

Advocacy has long been a critical component of sustaining the arts in our schools. Adopting a proactive approach to building public, educational, workforce, and political value for K-12 arts learning is absolutely essential. Advocacy takes place at the local level with school and district administrators, at the state level with elected officials, and at the national level with your congressional representatives.

We encourage you to get informed and make your voice heard, and information and tips regarding advocacy can be found throughout the Alliance website: artsed411.org and at Arts for LA. Arts for LA helps communities throughout Los Angeles County advocate for greater investment in the arts. artsforla.org

TIP: To receive bi-weekly news and information on arts education policymaking, programs, conferences and professional development, and funding opportunities, subscribe to ArtsEdMail at artsed411.org

How to Use *The Insider's Guide to Arts Education Planning*

There are certainly many proven methods to fulfill the basic requirements of a strategic plan—collect current data, determine need, decide on priorities, and develop a viable plan. Strategic plans that are **built by consensus** with key stakeholders will have a greater chance of ultimate success—and will ensure the delivery of a comprehensive education in the arts for all students.

Achieving that consensus and getting buy-in from the community, teachers, and administrative and school board leaders is the hallmark of *The Insider's Guide to Arts Education Planning*. While there is no “right” way to plan, we believe there are strategic approaches that can maximize the success and eventual implementation of those plans. And those approaches take time; they take patience and lots of talking and listening, as well as the desire to create something new that is both practical and sustainable.

The process described in *The Insider's Guide* is just one way to achieve the end goal of a thoughtful district-wide plan. The guide is filled with tips, techniques, exercises, lessons learned, and examples culled from our work in the field. While there is a suggested step-by-step process indicated, you should feel free to use sections of *The Insider's Guide* that best suit your circumstances. Every district has a distinct culture and customary approach to planning.

Strategic Planning Process Overview

The planning process consists of seven stages, each one a critical step in building a sustainable district arts plan. These stages are summarized below:

STAGE 1. Building a District Arts Team

This opening stage involves the recruitment of a core planning team that represents the broad range of stakeholders in your school district community.

STAGE 2. Assessing the Current Arts Education Program

The first charge of the planning team is to collect and analyze information about the district's current arts program in order to identify strengths as well as areas for improvement and expansion.

STAGE 3. Establishing a District Arts Education Policy

Once the planning team understands the current arts program, it is highly recommended that the team create an overarching district-level policy for adoption by the school board. This policy codifies the district's beliefs and values about the arts in student development and learning, and states the district's intent to provide a quality, standards-based, equitable education in the arts for all students.

STAGE 4. Generating the Strategic Plan

In this stage, the planning team engages in an intensive series of focused conversations and work sessions, through which the vision, strategic directions, and action plan will be articulated.

STAGE 5. Developing a Funding Strategy

Once the goals are established, it is critical to assess the current funding landscape and future prospects in order to develop a realistic, sustainable, phased plan for the funding and rollout of the arts program.

STAGE 6. Presenting and Adopting the Plan

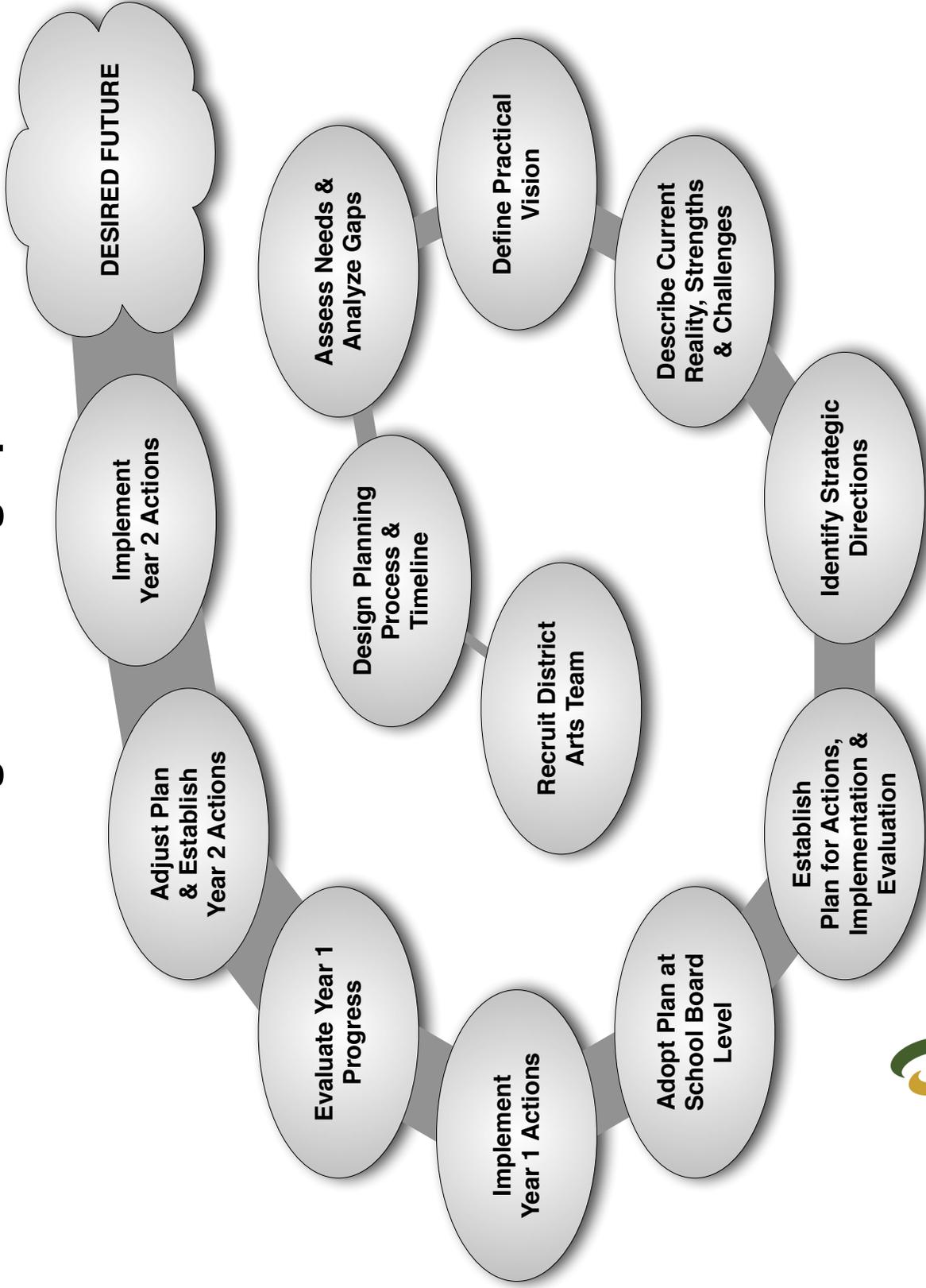
To increase visibility, commitment, and accountability for the plan, it is suggested that the district school board formally adopt the plan. This opportunity raises visibility and awareness, as planning team members present the plan to the district leadership and the education community.

STAGE 7. Implementing the Plan

This chapter will help you create a proactive system for launching, monitoring progress, and sustaining the momentum of your district arts plan in the years ahead.

The Strategic Planning Spiral (on the following page) is a visual representation of the entire process, depicting the steps of the planning process. It accurately reflects the ongoing cyclical nature of strategic planning and implementation.

Strategic Planning Spiral



STAGE 1: Building a District Arts Team

One of the critical elements of success in arts education planning is assembling a winning team. By tapping into the respected, established district leadership, cultivating relationships with leaders in the community and involving committed parents, teachers and arts supporters, a strong collaborative will emerge.

Recruiting the Team

You may have heard, "If you want something done, ask a busy person." This adage can certainly be applied to your arts education planning effort. You want to seek out the most dynamic, enthusiastic, and passionate people for your team.

On the district side, it is critical to have the direct support of the superintendent, the commitment of a high-level district administrator (e.g., assistant superintendent or director of curriculum and instruction) as well as principals and teachers from different disciplines and grade levels. On the community side, it is suggested that you invite the school board president or other school board member, PTA leadership, arts organization leaders and business leaders. The combination of the district and community coming together creates a fabric that is strong, supple, and flexible. It is this weaving together as one team with a shared vision that allows new ideas, relationships, and energy to emerge.

Cultivating Leadership

This truly is a leadership team. All of the members are asked to be fully engaged, participate and take the message out into the district and community. Your District Arts Team should include the following roles:

Coach

We have found that having a coach guide the efforts creates confidence and capacity within the team. We specifically call this person a coach (rather than a consultant) because they are trained to focus the efforts of the team, clarify in times of confusion, facilitate a group process, and motivate by celebrating successes. All of the coaches are experienced in arts education and may, at times, offer expert advice. Their primary purpose is to evoke the wisdom of the group. When there is a need, the coach will take on the role of providing resources aligned to surfaced needs.

There are a number of organizations, in addition to the California Alliance for Arts Education, that train and/or provide arts education planning coaches to assist districts throughout the state of California. Contact the Alliance for more information if you need assistance locating a coach in your region. In Los Angeles County, the Los Angeles County Arts Commission: Arts for All program provides coaches for all Arts for All Districts engaged in the planning process.

Co-Chairs

It is highly effective to appoint co-chairs to lead the meetings of the District Arts Team. It is suggested that one co-chair be a staff member of the district administration and the other co-chair a leader from the community (a business leader or arts organization leader, for example).

Design Team

The design team is made up of the coach and the co-chairs, and if desired, one other person from the larger team. The design team is responsible for planning/designing each meeting (the agenda items, the scheduling and the content), de-briefing after each meeting to determine effective next steps, and keeping the overall effort on track.

See resource appendix for an excel template of the District Arts Team Roster to aid in the identification and recruitment of your planning team members.

For consistency, it is recommended that all members of the team attend every meeting. However, there may be individuals who contribute to a particular aspect of the planning process—such as policy development or budget planning—who will attend only certain meetings. The process is flexible enough to accommodate that as well. We suggest that the total number of people on the team not exceed 25-30.

Suggested District Arts Team Members

Business Leader	Principal, Middle School
Community Artist/Teaching Artist	Principal, High School
Community Arts Organization Leader	Parent Teacher Association member
Director of Curriculum and Instruction	School Board Member
District Arts Coordinator	School Site Council member
District Grant Coordinator	Student Leader
Education Foundation	Superintendent/Deputy Superintendent
Guidance Counselor	Teacher, Elementary School
Local Arts Council	Teacher, Middle School
Philanthropic Foundation	Teacher, High School
Principal, Elementary School	(include both arts specialists and other subjects)

A wide range of individual stakeholders and community sectors have an invaluable role to play in creating, implementing, and advocating for high quality arts education programs in your district. Most importantly, it's wise to have individuals on the team who are passionate about the arts and who demonstrate leadership in being able to support the implementation of the arts plan. The diagram on the next page illustrates how these individuals and sectors can become involved in your district's arts education planning and implementation process.

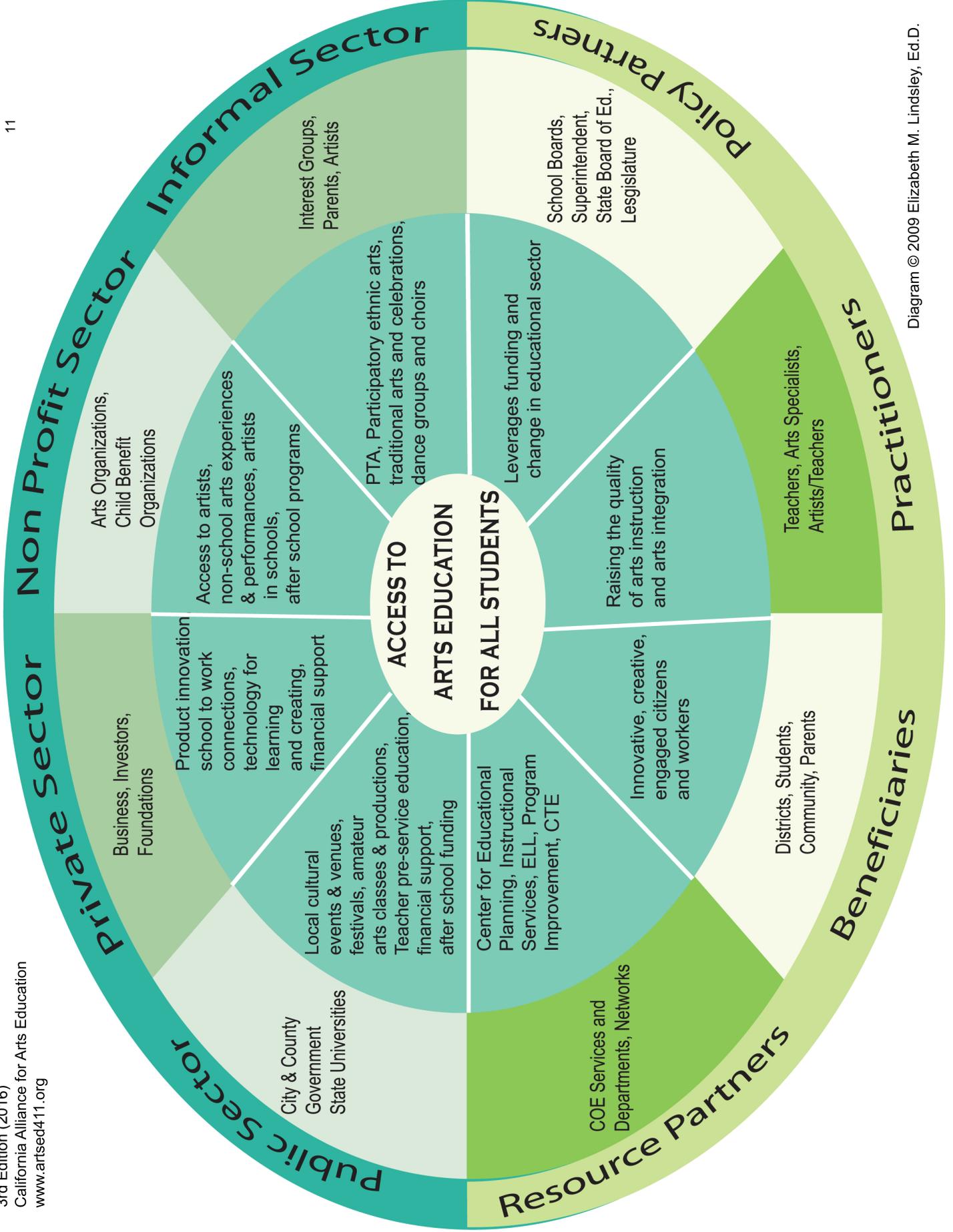


Diagram © 2009 Elizabeth M. Lindsley, Ed.D.

Setting Timelines and Agendas

The arts education planning process as outlined in the Guide is based on one academic year: September through June. The entire process may be completed in that length of time, as demonstrated by a number of districts. However, the pace will vary from district to district and this calendar may be adjusted for your use.

Below are examples of District Arts Team meeting calendars and planning timelines, which can serve as a springboard for your Design Team to determine the most effective structure and rollout for the strategic planning process in your district. Keep in mind that these examples can be adapted in various ways based on the needs of your district. See resource appendix for monthly meeting model.

4-Day Strategic Planning Process

It is suggested that a small team collect data on the current arts education program prior to the first meeting.

First Meeting (4-6 hours)

- Opening: Team Building Activity
- Introduce overview of the strategic planning process
- *Qualities of Quality: "What does quality arts education look like?"
- Closing

Second Meeting (4-6 hours)

- Opening Activity to ensure that all voices are heard
- Review of Current Program Data (Survey Tool or Compilation Reports)
- Identify Gaps in the Data Report (Based on what we know, what's missing?)
- Create Practical Vision: Arts Education Consensus Workshop
- Closing

Third Meeting (4-6 hours)

- Opening Activity
- Define Strengths and Challenges to Achieving the Vision
- Create Strategic Directions to Address Challenges
- Closing

Fourth meeting (4-6 hours)

- Opening Activity
- Review Strategic Directions
- Implementation Planning/Calendar
- Closing

Note: *In this format, leaders will need to set aside additional time to develop an arts education policy.*

*The Qualities of Quality: Understanding Excellence in Arts Education (Harvard Project Zero).
Please see resource appendix for link.

3-Day Strategic Planning Process

It is suggested that a small team collect data on current arts education program prior to the first meeting. A follow up meeting is needed to refine the written plan.

Day 1 (6 hours)

- Opening: Team Building Activity
- Norms of Collaboration
- Introduce overview of the strategic planning process
- Qualities of Quality: "What does quality arts education look like?"
- Practical Vision: Arts Education Consensus Workshop
- Establishing Goals
- Gallery Walk Revision
- Closing

Day 2 (6 hours)

- Goals and Outcomes for the Day
- Refresh Seven Norms of Collaboration
- Dream House Activity
- Develop Action Steps and Outcomes
- Sharing and Feedback
- Action Steps and Outcomes (continued)
- Draft of Executive Summary
- Closing

Day 3 (6 hours)

- Opening Activity
- Review our Work
- Look at plans from other districts
- Complete Action Plan Template
- Setting Priorities
- Approve Executive Summary and Written Context
- Closing

Note: *In this format, leaders will need to set aside additional time to develop an arts education policy.*

2-Day Strategic Planning Process

It is suggested that a small team collect data on current arts education program prior to the first meeting.

DAY 1 Agenda	DAY 2 Agenda
<p style="text-align: center;"><u>Morning</u></p> <ul style="list-style-type: none"> • Opening: Team Building Activity • Introduce Strategic Planning Process • Review of Current Program Data (Survey Tool or Compilation Reports) • Identify Gaps in Arts Education Program (Based on what we know, what's missing?) 	<p style="text-align: center;"><u>Morning</u></p> <ul style="list-style-type: none"> • Opening Activity • Define Strengths and Challenges to Achieving the Vision • Strategic Directions Workshop
<p style="text-align: center;"><u>Afternoon</u></p> <ul style="list-style-type: none"> • Create Practical Vision: Arts Education Consensus Workshop • Closing 	<p style="text-align: center;"><u>Afternoon</u></p> <ul style="list-style-type: none"> • Creative Activity • Implementation Planning/Calendar • Closing

Note: *In this format, leaders will need to set aside additional time to develop an arts education policy.*

Facilitating Meetings

The process that is outlined in this guide for arts education planning is based on a method developed by the Institute of Cultural Affairs (ica-usa.org) called “Group Facilitation Methods.” This highly participatory method incorporates a number of tools and techniques that encourage full engagement by team members. It develops an atmosphere of mutual respect that allows the flow of creative ideas and innovation. The method has been applied to a number of different fields with demonstrated success all over the world. The important underlying assumptions of this approach to planning are:

- Each person who is key to implementation of the plan is represented on the planning team.
- Every voice will be heard and is honored.
- The methods are very flexible and can be combined with most other approaches to group decision making or learning.

It is always a good idea to either have the group create norms or offer some for their adoption. Some of our coaches have found the *Seven Norms of Collaboration* to be useful. The list below gives a brief introduction to the participatory values that are the foundation of the methods used in this guide. This introduction provides the safety a group needs, especially when they know each voice will be honored.

- Slow down
- Trust the process
- Stay with the question
- Honor and welcome each voice
- Let others talk before you speak again
- Limit cross talk
- Discuss programs and concepts, not people
- Listen with respect and assume good intent
- The outcome will be greater than the sum of the parts

Materials Checklist for Meeting Facilitation

- 1 Chart Pad and Easel
- Dark colored broad tip markers – 1 per person plus 3 or 4 for the Facilitator
- Light colored broad tip markers for Facilitator to use as highlighters
- Baskets to hold pens and other supplies on participant tables
- 1 or 2 Sticky Walls*
- Repositionable spray mount adhesive (for preparing Sticky Walls)
- Wide painter's tape (for hanging the Sticky Walls)
- Transparent tape (for connecting completed columns of half-sheets and title sheets)
- 200+ half-sheets of 8 1/2 x 11" paper (at least 50 each of 4 pastel colors)
- 50 full-sheets of 8 1/2 x 11" (white or pastel colors)
- Scissors
- Name tags
- Decorative touches to make the room more inviting (e.g., plants, art objects, colorful table covers)

*A *Sticky Wall* is a 5' x 12' piece of rip-stop nylon fabric sprayed with repositionable spray mount adhesive. Spraying the fabric with repositionable adhesive creates a reusable surface on which sheets of paper can be posted and moved around during your planning sessions. To purchase a Sticky Wall online, visit ica-usa.org. Alternatively, you can spray craft paper cut from a large roll for one-time use. Repositionable spray mount adhesive is available at art supply stores in standard spray cans.

STAGE 2:

Assessing the Current Arts Education Program

Before launching into the strategic planning process, it is important to assess the current status of the district's arts education programs and funding. Some of the key questions that need to be addressed are:

- What is currently being taught? Who is teaching it?
- Which arts disciplines are being offered in our elementary schools? Middle schools? High schools?
- What is offered in terms of arts integration?
- What is offered across discipline/multi-disciplinary projects?
- Which of our students have access to arts instruction? Which do not?
- To what extent are our programs aligned with the state arts content standards?
- How are our arts programs funded?
- How do we make our arts programs visible to the community?

In recent years, many survey instruments that assess the status of arts education have been developed and tested. For the purpose of district-wide planning that is based on an accurate and fairly detailed assessment of what currently exists throughout the district, we suggest that it is best to capture the data at each school site, and then combine the results to gain a complete overview of instructional offerings.

A Note About Arts Standards

Standards-based, sequential arts instruction is the foundation of a high quality school arts program. Here are some things you should know about California's arts standards and curriculum framework:

- The State of California adopted content standards in the Visual and Performing Arts in 2001. Like all California content standards, the arts standards are voluntary, but have been formally adopted by districts throughout the state. These standards may be revised in the near future.
- The standards define what a student should know and be able to do at each grade level from TK through 12th grade.
- The Visual and Performing Arts include four disciplines: Dance, Music, Theatre, and Visual Arts. Each of the four disciplines has its own set of TK-12 content standards.
- The Visual and Performing Arts Curriculum Framework was adopted by the California State Board of Education and published by the California Department of Education (CDE) in 2004. This document includes the arts standards, and also provides valuable information for developing and implementing high quality arts programs, including program planning and design, instruction and professional development, evaluation and assessment, and adopting instructional materials.

The National Core Arts Standards: A conceptual framework for TK-12 arts learning outlines what students should know and be able to do as a result of a quality arts education program. In June 2014 a new version of the standards in dance, media arts, music, theater, and visual arts was released and is built upon the foundation created by the 1994 National Core Arts Standards.

Download the core arts standards at: <http://www.nationalartsstandards.org>

Defining High Quality Arts Education

The elements of a high quality visual and performing arts program may be divided into the following focus areas.

CONTENT

Standards-Based Curriculum

- The district has a sequential curriculum based on the Visual and Performing Arts Standards adopted by the State of California.
- The visual and performing arts program and standards-based curriculum are clearly articulated throughout the grade levels offered in the district.

Pedagogy: Instruction and Methodology

- Instruction is focused on guiding students to standards-based, grade-level proficiency in the arts.
- All arts disciplines are offered during the regular school day and are available to all students.
- Instructional methodologies provide individual, small-group, and large-group opportunities to study the arts.
- Each arts discipline is delivered as a discrete sequential subject, with its own body of knowledge, skills, and ways of thinking.
- Arts disciplines are authentically integrated into other curricular areas whenever possible.
- The student-to-teacher ratio in each of the arts is appropriate for the delivery of effective instruction.
- The resources and facilities available for each of the arts disciplines are appropriate for the delivery of effective instruction.

Student Assessment

- Assessments capture evidence of the students' ability to identify, create, describe, compare, analyze, interpret, and evaluate their own work and the work of others in relation to the arts standards.
- Assessment in the arts is standards-based and appropriately reflects the essential skills and knowledge that are specific to each art form.

Professional Development

- Those primarily responsible for providing instruction in the arts (multiple subject teachers, arts specialists and/or teaching artists) as well as those who provide supplemental arts instruction (e.g., teaching artists, parents, volunteers) receive ongoing professional development that is focused on strategies for delivering a standards-based arts education program.
- School and district leaders actively seek out and implement effective professional development models and practices that are appropriate to their local context.

INFRASTRUCTURE

Program Administration, Personnel, and Coordination

- The school board adopts a policy supporting arts education for all students.
- The school board and administration develop budgets that support and sustain quality arts programs.

INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 2

- All teachers primarily responsible for providing arts instruction, as well as others providing supplemental arts instruction, have extensive knowledge and training that qualifies them to teach the arts discipline.
- The district or school has one or more coordinators for the arts who provides leadership, vision, planning, and resources.

Facilities & Equipment

- The district has adequate facilities and equipment at all school sites to support instruction in all artistic disciplines.
- Equipment is routinely checked and, as necessary, replaced or upgraded.

Partnerships & Collaborations

- The visual and performing arts programs provide students with opportunities to attend exemplary exhibits and live performances.
- The visual and performing arts program and curriculum are expanded and enhanced through relationships with artists, artistic resources, and arts organizations throughout the community.

SUSTAINABILITY

District Leadership

- School and district leaders regularly communicate with faculty, staff, parents, and the broader community about the value of arts learning in education and progress on the arts plan.
- District arts leadership is aware of current policies and pending legislation related to visual and performing arts instruction in schools, and keeps the community educated and abreast of developments in this area.

Funding

- Sufficient, sustainable funding is in place for arts education district-wide.

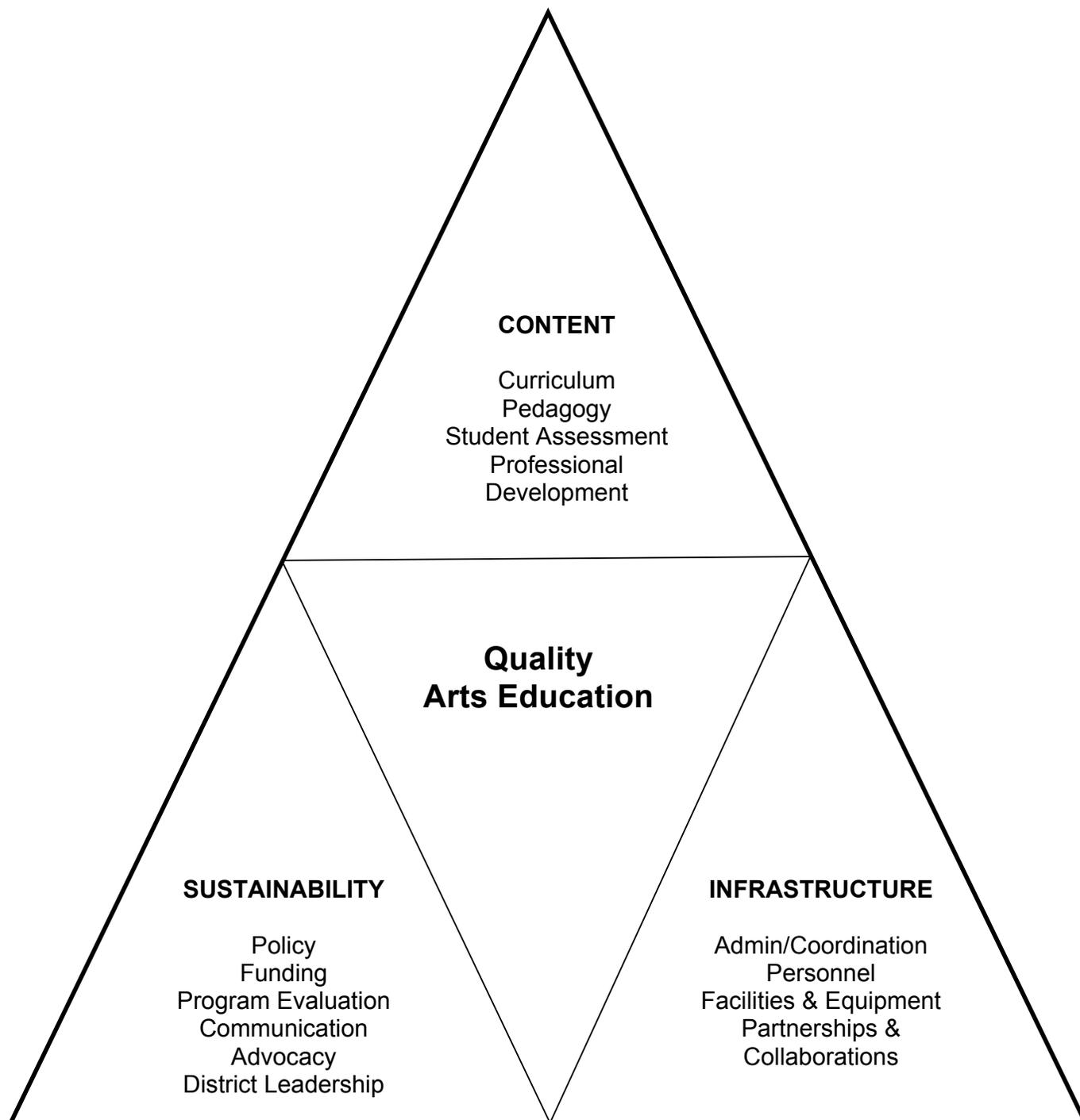
Program Evaluation

- Ongoing evaluation of the arts education programs is conducted on a regular basis.
- Arts education programs are developed and refined in accordance with the evaluation results.

Policy, Communication, and Advocacy

- Arts education program policies, budget development, decisions, and activities are carried out in a transparent, collaborative manner that includes the ongoing involvement of the District Arts Team.
- The district regularly invites local leaders and elected officials to participate in exhibitions and performances of student work, as well as observation of everyday learning in arts classes.

KEY COMPONENTS OF AN ARTS EDUCATION PROGRAM



STAGE 2 Key Components of an Arts Education Program

The Focused Conversation below is designed to help your District Arts Team explore the key components of a high quality arts education program. **Note:** A Focused Conversation is a structured format that is designed to invite and honor all voices and perspectives. Covered thoroughly in the Institute of Cultural Affairs training in Group Facilitation Methods, the protocol includes questions on four levels: Objective, Reflective, Interpretive, and Decisional. Your coach will guide you through this method. For more information see ica-usa.org.

Creating a common understanding around high quality arts education is essential. By clearly defining what is required for a quality arts education program, the team can develop a shared language, philosophy, and definition of high quality arts education for your unique district context. The conversation helps each team member to be an articulate and passionate advocate for the arts in the district, and lays the groundwork for district policy development in STAGE 3.

Focused Conversation

- Topic:** To reflect on the Key Components of an Arts Education Program Triangle Diagram.
- Purpose:** To develop a deeper understanding of the full depth and breadth of building an infrastructure for arts education. To experience new possibilities for viewing what creates a comprehensive arts education plan.
- Context:** We have taken a look at the key components of an arts education program. We are now going to spend a few minutes discussing how this might inform our arts education planning efforts as we move ahead.
- Objective:** What is one thing you notice about the triangle?
How is it structured?
- Reflective:** What was your first reaction when you saw the triangle structure and its components?
What do you find most intriguing?
Where on the triangle do you find yourself getting overwhelmed?
Where do you have questions or concerns?
- Interpretive:** Which area do you think holds the most promise/opportunity for us?
Which area do you think will be the most challenging for us to implement?
Is there anything missing from the triangle?
Are there any areas that you feel are irrelevant to our plan?
How might this deepen our collective understanding of arts education?
- Decisional:** Where do you see the highest priority emerging?
How might today's conversation inform the development of our district policy and strategic plan?

Closing: Thank you for taking the time to reflect on this. Although it may seem daunting at first, integrating a balance of content, infrastructure and sustainability can make for a comprehensive plan!

STAGE 2 ACTIVITY: Focus Area - Data Analysis Cards

This is an optional activity, and can be very useful in working with a large team. Working in smaller groups, the Data Analysis Cards activity engages the District Arts Team in discussions about specific focus areas of the district arts program data, followed by reports to the whole group and further discussion.

Advance Preparation

Prepare the sticky wall in advance with title cards for the Focus Areas placed horizontally across the top and Grade Levels vertically down the side.

Instructions for Use of the Data Analysis Cards

- Photocopy the card template onto card stock or colored paper.
- Cut the cards along the dotted lines. Distribute the cards to small groups. Groups may be divided by focus areas or by grade-level groups (e.g., elementary, middle, and high school).
- Assign one member of each group to be recording secretary. The recording secretary will be responsible for:
 1. Charting the responses of the group on a chart paper (Strengths, Gaps, Recommendations)
 2. Recording one Key Recommendation (per Focus Area or per grade level) on a half-sheet to post on the sticky wall.
- Small groups work through the questions as they look at the data summary charts.
- Small groups report out to the whole group, identifying strengths, gaps, and key recommendations and placing their half-sheets on the sticky wall in the appropriate focus areas.

STAGE 2 ACTIVITY: FOCUS AREA – DATA ANALYSIS CARDS

cut out cards ✂

STANDARDS-BASED CURRICULUM

- Are the arts taught as discrete disciplines?
- Is any written curriculum being used? If so, in which arts disciplines?
- Does curriculum include the five strands outlined in the *Visual and Performing Arts Framework for California Public Schools*? (artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections and application to other disciplines and to careers)
- Is curriculum aligned to support student achievement according to the state arts content standards at every/any grade level?
- Where are there examples of sequential arts instruction, either within a course, or through a series of courses?

INSTRUCTION AND METHODOLOGY

- Is instruction provided in all four arts disciplines? (dance, music, theatre and visual arts)
- How much time is dedicated to arts instruction?
- Is instruction focused on helping students make progress toward achieving discipline-specific arts standards?
- Are there strategies in place to ensure that all students make progress toward achieving the standards?
- Are there examples of instruction (in a single art form) that includes a variety of methodologies to address diversity in learning styles? (guided instruction, student exploration, student performance, research/reading/writing, individual and group activities, etc.)
- Does the student-to-teacher ratio seem appropriate (in each of the four art forms)?

STUDENT ASSESSMENT

- How is student work evaluated?
- Are students assigned a letter grade in the arts?
- Are there examples where student work is evaluated in relation to the state arts content standards?
- Are student assessment strategies imbedded in the curriculum?
Where are there examples of formal assessment tools and measures for evaluating student achievement in the arts?
- Do any arts courses require that students maintain portfolios of their work? Have consistent scoring guides been designed for evaluating this work?

PROFESSIONAL DEVELOPMENT

- What opportunities do teachers currently have for professional development in the arts? (access to district in-service training, teaching artists or arts specialists, model classrooms, conferences, summer institutes)
- Are there formal, district-wide, long-range plans for professional development in other subject areas that can serve as a model for designing professional development in the arts?
- How might professional development needs differ for generalist teachers, art specialist teachers, artists, and parents?

STAGE 2 ACTIVITY: FOCUS AREA – DATA ANALYSIS CARDS*cut out cards ✂***PROGRAM ADMINISTRATION AND PERSONNEL**

- Who is teaching the arts? Is instruction provided by arts specialists? Generalist teachers? Visiting artists? Volunteers?
- Do arts teachers have an in-depth understanding of arts education as described in the Visual and Performing Arts Framework?
- Do we have an arts coordinator?
- Do we have an arts lead at each school site?

PARTNERSHIPS AND COLLABORATIONS

- Which community arts resources are being used to complement, enhance, or expand classroom instruction in the arts? (e.g., performances, residencies, field trips, etc.)
- What other non-arts agencies that are supporting arts instruction? (e.g., higher education, businesses, local government)
- What is the focus and nature of our existing partnerships and collaborations?

RESOURCES AND FACILITIES

- Which schools have appropriate facilities for the different arts disciplines? (dance studios or wood floors, risers for choirs, stages for theatre)
- Are there community facilities that are being used for school-based arts programs?
- What equipment and/or supplies are currently available and how are they used? (instructional materials, art supplies, kilns, musical instruments, costumes, props, scripts, etc.)

PROGRAM EVALUATION

- To what extent do individual schools evaluate their own site-based arts programming?
- To what extent are arts education programs developed and refined in accordance with the evaluation results?
- Are there district examples of data-driven evaluation methods in other subject areas that can serve as models for arts program evaluation?

COMMUNICATION AND ADVOCACY

- To what extent are arts education program policies, budget development, decisions, and activities carried out in a transparent, collaborative manner?
- To what extent do school and district leaders regularly communicate with faculty, staff, parents, and the broader community about the value of arts learning in our students' education?
- Does the district regularly invite local leaders and elected officials to participate in exhibitions and performances of student work, as well as observation of everyday learning in arts classes?
- To what extent is district arts leadership aware of current policies and pending legislation related to visual and performing arts instruction in schools?
- Does the district keep the community educated and abreast of developments in this area?

Collecting Program Data

Understanding the current status of your district arts program ensures that your strategic plan will be based on facts, rather than anecdotes. Effective data collection is a critical first step, and provides a valuable baseline for measuring progress in future years. This section explores possible approaches for collecting data about your district's current arts education program.

TIP: If a survey tool is not available, you can designate a person to collect the arts education program data at each site and report back to the team using a method that works well for your district.

School and District Surveys

A site survey is intended to provide an understanding of the status of arts instruction at individual school sites. Think of this in terms of who, what, when, where and how the arts are delivered. Such as:

- Hours of instruction across the year for each discipline
- Staffing for arts instruction
- Teaching methods
- Community arts partners working in the school

When you compile the results of all schools in the district, you will have a clear picture of arts offerings across the district.

If you compare schools within a district, areas of greatest need as well as pockets of excellence may be identified. This will give you a clear sense of direction to ensure equity and access to all arts disciplines for every student.

A district survey is intended to identify systemic issues related to arts education at the district level. This includes policies and staffing, as well as financial and material resources. When the results of the district survey are presented alongside the combined data from all the school surveys you will have the data you need to understand both the challenges and the opportunities to improve arts education across the district.

Select the method (or group of methods) that will yield the highest rate of return in your district context—this will result in the most effective planning effort. Whatever tools you use to collect data, be sure to collect it from the people who know the most about arts education in your school or district. For instance, at an elementary school it may be a principal, or it may be a teacher.

Middle and High School Online Data Sources

At the middle school and high school level, arts instruction is generally provided in elective courses. Information about course offerings and enrollment is reported to the California Department of Education each year by the school district and is posted on CDE's DataQuest site at: <http://data1.cde.ca.gov/dataquest/>. This can be a rich source of information about the availability of arts classes, instruction and enrollment at the secondary level for the school site and for the district overall.

The California Arts Education Data Project

A new data resource: The California Arts Education Data Project launches in 2016. The California Department of Education has committed to participate in the National Arts Ed Data Project (NAEDP) (<http://www.artseddata.org/>) which will make California one of four states in the current cohort. The vision of the NAEDP is to gather, analyze, report and disseminate school level data on the status and condition of arts education in every state covering every student in the nation. Create CA, California's Statewide Arts Education Coalition, is committed to supporting the launch of the project through communications and advocacy. *This project will make data for each California school visible on a user-friendly color-coded web format.* See createca.net for more information.

High School Graduation Requirements

In California, the current high school graduation requirements include one year of visual and performing arts OR one year of career technical education OR one year of foreign language. However, the University of California/California State University (UC/CSU) admission requirements now include one full year of the visual and performing arts and two years of foreign language required; three years recommended. As a result of this requirement, many districts have adopted the UC/CSU admissions requirements as their graduation requirements, or are augmenting their course offerings to allow their students to be competitive applicants to the UC/CSU system.

Analyzing Program Strengths, Weaknesses, and Gaps

Once the data are collected and summarized, the District Arts Team will review and analyze the information to gain a better understanding of strengths and gaps in instructional delivery and then begin to surface ideas relating to first action steps and priority areas.

The following Focused Conversation leads the District Arts Team through a series of questions, moving from the concrete and objective to the decisional levels. The format requires whole group participation.

STAGE 2 FOCUSED CONVERSATION | Analyzing the Current District Arts Program

Purpose

- To more fully understand the current status of our district's arts education program TK-12 in preparation for strategic planning.
- To generate excitement about what the needs are and to support the planning team with developing actions for addressing the needs.

Context

We have spent some time taking a careful inventory of the district's existing arts education program. Now that we have this information it will allow us to move forward in drafting a plan for the future. First we'll take a few minutes to review the data. Then we'll discuss what we notice and our reactions to it, followed by a look at strengths, weaknesses, and gaps, and finally discuss how this informs our planning moving forward.

Facilitator: At the objective level, it is helpful to go around the room and have each person give a brief answer. After the go around, you can open it up to the group. Use the questions below to guide the conversation. It is not necessary to ask every question, but it is recommended that they be asked in the sequence presented.

INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 2

Questions

- Objective:** What is one thing that stands out for you?
 What arts disciplines are being taught? Not being taught?
 Is any written curriculum being used? If so, in which disciplines?
 How much time is dedicated to arts instruction?
 Who is teaching the arts? (Specialists, classroom teachers, teaching artists, etc.)
 Which community resources and partnership are used to support arts instruction?
- Reflective:** What was your first reaction to the data?
 What are you proud of?
 What do you find inspiring?
 Where do you feel disappointed?
 What are you concerned with?
- Interpretive:** What are our current strengths?
 What insights are you having regarding our arts program?
 What appears to be a key issue, problem area, or gap that needs to be filled?
- Decisional:** What would we need to do in order to have a comprehensive arts curriculum for all students?
 What action ideas or improvements has this data triggered for you?
 What is missing from the data that we know definitely exists in our district and/or school site programming?
 What needs to be documented to complete this picture?

Closing

Thank you for taking the time to collect and review this data. We now have a much clearer picture of our strengths and our needs for improvement, and we can see where to focus our efforts. This is an important beginning for our District Arts Team.

Assessing Your Current Arts Education Funding

It is helpful to gain an understanding of the total amount of funds that are currently spent on arts education in the district. This can be one of the most elusive areas of research because the total current funding for arts education in the district may come from many different sources. These sources may include the general fund, Title I Funds, program funds, education foundations, assistance leagues, booster clubs, PTA, service clubs, parents, and assorted site-based funds, grants and fundraisers.

The following questions can guide you as you attempt to determine the current level of funding for arts programs in your district. A subcommittee of the team may need to focus on funding throughout the planning process. Additional surveys may be distributed to booster clubs, PTA, or education foundations for greater accuracy in determining funding levels. The district budget office should be able to provide information about teacher salaries, equipment, and supplies.

As you analyze your funding profile, consider these guiding questions:

- What district funding sources are being tapped for arts education? (teacher salaries, per pupil allocations, instructional supplies/materials/equipment)
- What non-district funds are utilized for arts programs? (As noted above, education foundation, special programs or grants, etc.)
- What school-based funding sources are being tapped for arts education? (school improvement, gifted/talented, Title I-II-VII, PTA, booster clubs, student body, state lottery, transportation/buses, special programs or grants, etc.)
- What are the differences in each school/site-based spending profile?
- Are community partners providing financial support for arts instruction?
- How does spending differ across each of the four arts disciplines?
- What percentage of the total district budget is currently being applied toward arts education?

Each district will have different protocols for capturing funding information. The purpose of data collection and data analysis in STAGE 2 is to tell the story of arts education as it currently exists in the district. A broad understanding of how funds are allocated to arts education in your district is useful, and the process is flexible enough to allow for circling back if more information is needed during the development of the strategic plan.

STAGE 3:

Establishing a District Arts Education Policy

Many districts adopt an arts education policy that clearly outlines the expected elements of a quality program. This “best practice” is considered to be a key indicator in the successful delivery and sustainability of arts education in a district. Although this step is optional, it is highly recommended that the District Arts Team consider the value of policy development and adoption.

The first step in policy development is for each team member to gain an understanding of shared District values around arts education. It is certainly helpful to review policies developed by other districts, but ultimately “one size does not fit all.” Making it your own will go a long way to powering the implementation of the plan.

Reviewing Sample Policies

An arts education policy is a statement of belief and a clear declaration that the arts are core curriculum and of intrinsic value. At this point, many excellent policies have been written, so it is not necessary to re-invent the wheel. It is important, however, for the District Arts Team to carefully work through the process and decide which approach fits the district. The way the policy is formatted must adhere to district guidelines. Some districts prefer a narrative format, others bulleted lists. Some have existing policy structures, so that an arts education policy may fit into an existing structure, rather than standing on its own. The following samples illustrate a narrative format and a bulleted format. See resource appendix for a link to other sample policies.

STAGE 3 | District Arts Education Policy Sample A

VISUAL AND PERFORMING ARTS EDUCATION

The Board of Education recognizes that Arts Education, including dance, music, theatre, and visual arts, is part of the core curriculum for all TK-12 students and that the value and benefits of arts education has been extensively documented. The Board also recognizes that instruction in the basic skills and content knowledge of the arts develops perceptual abilities that extend to all careers and areas of life. An arts education enables students to develop an appreciation of the arts, critical and creative thinking skills, initiative, self-esteem, and discipline. It is also recognized that in our multicultural state, the arts build bridges and help pupils broaden their perspectives and understand their world and the diverse cultural influences that surround them. Communication, imagination, and information are keys to career opportunities, education, and a life-long appreciation of the arts. Therefore: It is the policy of this Unified School District to educate all students so they can experience, perform, produce, and appreciate the arts.

The Board of Education recognizes that a comprehensive curriculum includes a sequential TK-12 arts education as a part of the program for all students in all grades during the school day. The arts education program should enable students to achieve the goals outlined in the Content Standards for California Public Schools, which include the Visual and Performing Arts Content Standards. The Board of Education supports the need to provide adequate funding for TK-12 Arts Education and recognizes that, in times of budget cutbacks, reductions must be distributed equitably across subject areas, rather than eliminating arts programs. In order to implement quality, standards-based, sequential TK-12, and comprehensive arts education, with equity and access for all, the Board of Education supports the need to provide the following:

- ▶ A standards-based curriculum and assessment
- ▶ A qualified arts coordinator(s) who provides leadership, vision, planning, and resources for the District
- ▶ Qualified teachers in all the arts at all grade levels and in all disciplines, supported by ongoing standards-based professional development in the arts for classroom and arts teachers
- ▶ Opportunities during school hours for arts teachers to collaborate
- ▶ A student-to-teacher ratio in each of the arts that is appropriate for the delivery of effective instruction along with adequate classified staff to support the arts program
- ▶ Standards-based instructional materials and resources, including, but not limited to, equipment, facilities, textbooks, and technologies that support learning
- ▶ Visual and performing arts classrooms that are appropriately designed and equipped for the unique requirements of each arts discipline
- ▶ Opportunities to showcase student learning/work in a public forum simulating the experience of professional artists
- ▶ Opportunities for students to be exposed to a wide variety of artistic styles, venues, and performances including working with professional artists, community programs, cultural organizations, and field trips
- ▶ Opportunities for students in elementary and middle grades to work with and gain exposure to the arts programs at the other K-8 schools and the high school through school visits, assemblies, workshops, mentoring programs and other such activities
- ▶ Community resources, including business as well as parent involvement, partner with schools to provide additional funds and resources for arts programs beyond core district funding

The Superintendent or designee shall develop a budgeted plan, establish procedures to implement Board policies, and provide for the ongoing review, evaluation, and development of the District's arts education program.

STAGE 3 | District Arts Education Policy Sample B

ARTS EDUCATION

- A. The Board of Education recognizes that arts education, including dance, theater, music, and visual arts, is an integral part of the core curriculum for all Kindergarten through grade twelve (K-12) pupils.
- B. The Board of Education encourages development, implementation, and evaluation of quality, standards-based sequential and comprehensive K-12 arts education, with equity and access for all.
- C. The Board of Education supports the following elements, among others, in developing and implementing the District's arts education in district schools:
 - 1. Standards-based arts curriculum, scheduling and assessment
 - 2. Qualified teachers in the arts
 - 3. Professional development for classroom and arts teachers consistent with California's Visual and Performing Arts content standards
 - 4. Standards-based instructional materials and equipment
 - 5. Facilities appropriate to achieve educational/instructional standards
 - 6. Opportunities to showcase pupil learning and pupil work
 - 7. Integration of and access to professional artists, cultural organizations, and other community arts resources.
 - 8. Provision for ongoing review, program evaluation, and development of the District's arts education program.
- D. The Board of Education also supports the need to provide funding for high quality, standards-based K-12 arts education in an equitable manner, consistent with the principle that arts education is an integral part of the core curriculum.

Legal reference:

EDUCATION CODE

8810-8830	Arts Education
51000-51004	Legislative intent for education program
51040-51041	Role of local agency
51210-51220	Adopted courses of study

INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 3

The Focused Conversation below is designed as a way to review sample arts education policies.

STAGE 3 FOCUSED CONVERSATION | Reviewing Sample District Arts Policies

- Topic:** To review Sample District Arts Policies
- Purpose:** To carefully consider all statements in the policy to discern if it is sending a comprehensive and clear statement of belief in the value of arts education programs for all students TK-12 in our district.
- To generate the sense that the Board of Education will have a clear statement of the value of the arts and that it will become part of our shared vision.
- Context:** A group of team members have selected a few sample policies for us to review. Since we now have a good understanding of the district's existing arts education programs, we can develop a clear statement of beliefs about the value of, and need for arts education in our district TK-12. Let's take a look at the samples and see where our ideas and beliefs are reflected. First we'll silently review the sample policies. Then we'll discuss what we notice, our reactions, and how the sample policies might inform our own district arts policy.
- Facilitator: Use the questions below to guide the conversation. It is not necessary to ask every question, but it is recommended that they be asked in the sequence presented.
- Objective:** Name one topic that these sample policies cover.
What is one thing you notice about how the policies are formatted?
How would you describe the way the information is communicated?
- Reflective:** What was your first reaction to these policies?
Where are you anxious as to whether our Board would adopt it?
Where are you confident?
How might these policies be helpful to furthering our goals?
- Interpretive:** What is the importance of adopting a policy?
What kinds of changes would you suggest in the samples you reviewed?
What other commitments or beliefs do we need to consider?
How could we weave some of our own elements into this type of a policy?
What questions does this raise for you?
- Decisional:** What do you recommend we include in our policy?
What parts would you leave out?
How will we communicate our policy to the greater community?
What actions will we need to take to move the policy towards adoption?
Who would like to be on the small group that takes our ideas and writes up a draft?
- Closing:** Thank you for taking the time to review these policies. I believe we can adopt some of this language, add our own, and craft a clear message about the value of arts education in our district.

Creating Your Own Policy

After reviewing sample arts policies from other districts and agencies, a subcommittee of designated team members can take the ideas of the group and draft a policy for the district. At the next team meeting, additional input and suggestions may be offered and incorporated.

It is recommended that the policy be reviewed by an attorney who works with the district, or a district administrator who manages policies. The policy would first be presented to the Superintendent or his/her representative for input before going to the School Board.

Once the policy has been reviewed by district administration, it may be presented to the School Board for a first reading. The School Board may request changes, or they may adopt it immediately. Sometimes a policy goes for a second or third reading – this will vary from district to district.

The establishment of an Arts Education Policy is considered to be a key indicator of systemic sustainable arts education programs in a district.

STAGE 4: Generating the Strategic Plan

All of the preceding steps have led to the point where the team can begin the strategic planning process. Understanding your community, understanding what is offered in the district, taking a look at current funding and developing a shared philosophy and policy are all critical stepping stones.

The strategic planning process takes courage, determination, and vision to uncover what is possible for the school district. It also requires letting go of the “lack of” mentality. We’ve all been in situations where we accomplished great things in spite of challenges. Using the process we are suggesting allows a group to move forward with authentic consensus and powerful momentum.

As depicted in the diagram in the Introduction, the strategic planning process is a spiral. You may find that you need to circle back to re-visit priorities, strategies and opportunities. As you begin to build out the components of the plan, new ideas will emerge and become clear. The Strategic Planning Spiral Diagram can also be found in the resource appendix.

TIP: The workshops and conversations in this chapter have been developed utilizing the Group Facilitation Methods established by the **Institute of Cultural Affairs**. For more information or training in these methods, visit ica-usa.org.



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STEP 1: Define a Practical Vision

The first step in strategic planning is to establish a shared practical vision. The focus question: **“In 3-5 years, what will be in place in our district’s arts education program as a result of our actions?”** creates a powerful position from which to plan.

We have explored the key components of a quality arts education program, we may have developed a District Arts Education Policy, and we have familiarized ourselves with the current status of arts education in the district. Now we need to get practical and specific about what we can implement in the next few years.

Below, you will find a workshop script to guide your team through the process of identifying the key elements of your vision.

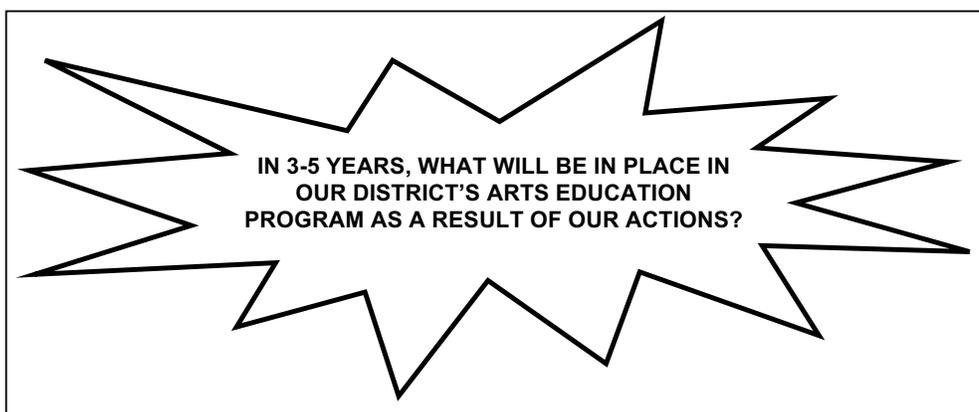
STAGE 4 – STEP 1 WORKSHOP | Define a Practical Vision

PREPARATION:

- 1) Write out the focus question with a dark marker on a half chart sheet as illustrated below.
- 2) Make dark markers available to each participant.
- 3) Have full sheets available – preferably an inviting color such as gold – for brainstorming.
- 4) Cut half sheets of all one color for the ideas (40-50).
- 5) Have a group of 10-12 half sheets of a different color for the symbol tags.
- 6) Have full sheets available in another color for Title cards (10-12).
- 7) Have invisible tape handy to tape the sheets together for documentation after the workshop.

FOCUS QUESTION

Write the focus question on a large sheet of paper and affix to the wall. Make sure it is big and bold enough that all participants can view the question easily (see example below).



LAYING THE FOUNDATION

The group should first confirm the intended timeframe for the strategic planning process (e.g., 3-5 years). It is important that it is far enough into the future that people can imagine change happening over the course of that time. This workshop is the first step in the strategic planning process. We will be identifying strengths that provide momentum towards our vision, the challenges or obstacles that stand in our way, and the strategies we can use to overcome our challenges and move us toward our shared vision.

VISUALIZATION

In order to have each person in the room open up to creative possibilities, it is exciting to take a little trip into the future. Here is a suggested guided visualization – invite team members to silently answer these questions in their own minds.

It's five years from now and the local TV station is doing a documentary on our district's arts education program. As you guide the camera person around what do you see in the elementary schools? The middle schools? The high schools? What sounds do you hear? What are people saying about our arts education program? What role did you play in building the program? What are you most proud of? What does the news person take most interest in? What are we talking about in our meetings? How are we managing the program? What was most difficult along the way? What surprised us? What was easy? What makes our program unique and news worthy?

BRAINSTORMING IDEAS

After the visualization, invite the team members to spend some time brainstorming, quietly all by themselves. Instruct each person to take out a sheet of paper and list 10-12 things that he/she would like to see in place in the arts education program in 3-5 years. It is important that this process be done in silence with each person bringing forth their best thinking without discussion or conversation.

As a facilitator, it is important to give people enough time to complete the list without feeling rushed. Suggest to the group that the ideas should be quite specific. For example, *instead of all of the arts for all of the students, every elementary student has instruction for at least 1 hour per week in vocal music. At the end of the brainstorming, ask participants to asterisk their top 4-5 ideas.*

PAIR SHARING AND CLARIFYING IDEAS

Invite the team members to work in partners and discuss their ideas. Take the clearest ideas and write them out with marker horizontally across half-sheets of paper. The aim is to generate 40-50 ideas among the group. Use the following guide to determine the number of ideas each pair should generate:

10 participants	5 pairs	8-9 ideas per pair	40-45 ideas
16 participants	8 pairs	5-6 ideas per pair	40-48 ideas
20 participants	10 pairs	4-5 ideas per pair	40-50 ideas

To ensure that the ideas are clearly visible to the group when posted, invite the participants to: WRITE BIG, write 5-7 WORDS PER CARD, and 1 IDEA PER CARD.

SYNTHESIZING THE IDEAS

Set Up the Wall in Advance

- If a sticky wall is not available, you may want to put several sheets of chart paper up on a blank wall and be sure to spray them with adhesive.
- Spread out 9 half sheets (vertically) as placeholders across the top of your wall with symbols such as heart, star, sun, flower, spiral, etc.

Collect and Organize the First Round of Ideas

- The facilitator collects 2-3 half-sheets from each pair. Ask for the clearest and most compelling ideas. It is very important to read each idea aloud as you affix it to the wall.
- Ask the group: Are there two half sheets that show a similar accomplishment or have a similar intention? Begin to make vertical columns with pairs of half sheets below the half sheets with symbols.

Collect and Organize the Second Round of Ideas

- The facilitator collects another round of half sheets from the team members. Continue to read the half sheets as you affix them to the wall.
- After the second round, it is helpful to put a quick tag name at the top of the column on the symbol sheet. Once the tags have been identified, participants can tag their remaining cards before they pass them forward.
- Continue to categorize all the ideas into columns that describe a similar idea or outcome. It is important to collect all of the ideas, even if they are duplicative. This shows the group where there is particular energy around an idea. Before you move on, be sure to ask each team member to look at his/her brainstorming sheet to make sure that there isn't anything missing from the wall.

Create a Title for Each Column

- The facilitator then guides the group in coming up with a richly descriptive title for the column, possibly using the convention of "adjective, adjective, noun." Once the title is determined, cover the symbol card at the top of each column with a full sheet of paper (horizontally) with the name that describes the contents of that column.
- The title should be 5-7 words and highly descriptive.
- Consider the following prompts to help the group name each column:
 - What words in this column stand out to you? (Underline the words.)
 - What's your gut reaction/emotional response to the words in this column?
 - What are some themes, ideas, insights that this column holds?
 - What name best describes what this column is about?
- Go to a deeper level of consensus rather than just labeling the column; continue until all of the columns are titled. Example: Engaged and Active Parents as Partners in Arts Education.

TIP: The Titles are considered to be **Vision Elements** that will guide the plan. Some teams may want to see the Title Cards as **Goals**. Others may choose to see them as **Focus Areas** of the plan. However your team decides to move through this consensus workshop, you are developing an overall framework to guide the plan. Don't become too concerned about the naming conventions, but rather focus on creating a sense of shared ownership around the team's Vision.

FOCUSED CONVERSATION

Topic:	Reviewing the Practical Vision
Purpose:	To understand what the group has created and to feel a sense of collaboration, consensus and community through the planning process
Context:	<p>You have all contributed to our Practical Vision. You have offered your brainstorming, worked together to refine your ideas, and develop meaningful titles for our Vision Elements. Let's take a moment to say those Titles/Vision Elements out loud. Why don't we begin with you...<i>Each person reads one of the Title cards at the top of the column aloud.</i></p> <p>As you hear those vision elements out loud, I want you to reflect back to the exercise we began with. I asked you to imagine yourself 5 years out in time, walking a camera person around the district. As you see our Vision, think about how we can bring this to reality. We call it a Vision because it's where we want to go. We call it "practical" so that we can ensure that our actions are realistic and doable.</p>
<u>Questions</u>	
Objective:	As you look at the wall what are you seeing? Where are the columns particularly long?
Reflective:	Which of these ideas speaks personally to you? Are there ideas on the wall that make you uneasy? Are there ideas that are exciting, energizing?
Interpretive:	What new ideas are coming to you as you see what's up there? Which do you think would be hardest to implement? Which seems easiest?
Decisional:	If you were to choose, which area would you like to start on right away?
Closing:	This has been important work describing specifically and clearly what we want our arts education program to include. Creating a vision that is tangible and vivid will frame the next steps in our planning process, and will motivate our work during the next 5 years. Thanks for your insights and participation.

The facilitator should document the results of the visioning workshop in the form of a table by first taping the columns vertically. The Vision will be used for the next steps of the planning process. Sample documentation of the Practical Vision workshop can be found in the resource appendix.

STAGE 4 – STEP 1 | VISION WORKSHOP DOCUMENTATION SAMPLE

The vision for our Arts Education Program includes:

State of the Art Dedicated Facilities	Highly Qualified Educators with Access to P.D.	Ample and Appropriate Resources	Sequential, rigorous, comprehensive arts curriculum PreK-12	Consistent, equitable support for all students in the arts	Passionate, engaged learning community	A Safe and Explorative Creative Culture Inside and Outside the District	Commitment to sustained equitable funding
High Caliber Arts Facilities and Performance Spaces Facilities dedicated to each discipline	Qualified Instructors have quality PD and resources Credentialed Arts Teachers Qualified/Trained Teaching Artists Building Capacity with ALL Teachers	Resources are available to support each discipline Teachers have access to state of the art materials and equipment Teaching artists are supported with proper materials	TK-12 VAPA Curriculum=instruction + assessment Sequential arts instruction in all art forms with no gaps Sequential K-12 curriculum Integrated and varied curriculum/programming Ongoing program evaluation	District Arts Coordinator! Support & buy-in from school site Director/Principal Art is evident throughout district (from board room to classrooms.) Honored part of schedule Supportive Arts Stakeholders Dedicated leadership team! Understanding and appreciation of teaching of arts	Students engaged, creating and inventing Buzz and passion! Engagement: student, teacher, community Parental support, participation and collaboration Students engaged as participants and leaders! High level of parental involvement	Creativity/innovation frame of mind Safe to explore and make mistakes Culture and Diversity Creative motto: embrace, create, expose Schools foster a creative environment on all levels Celebrate different cultures Partnerships with arts organizations in the community	Sufficient and sustained funding Equitable and adequate \$ FUNDING Adequate funding that is secure

Please note: Each of the ideas that were offered by the group were documented. The consensus built around the shared vision is captured at the top of each column in the title cards. The specific ideas below the title cards are now possible targets, but the overall commitment is to the big ideas at the top of each column. The “how we get there” questions will be answered in the next steps of the strategic planning process.

STEP 2: Describe the Current Reality

The next step in strategic planning is to identify the strengths – the momentum propelling us toward our vision – as well as the challenges or blocks that may stand in the way of reaching our shared vision. The script below will guide your team through this important next phase of conversation, consensus-building, and decision-making.

STAGE 4 – FOCUSED CONVERSATION | Identifying Strengths and Challenges

Topic: Identifying Strengths and Challenges

Purpose: To analyze our current reality and use it as a springboard for moving into action by articulating both our strengths and our perceived challenges.
To stimulate breakthrough thinking that ignites action.

Context

Strengths are things that have the potential to work in your favor. For example, research consistently finds that parents of school-age children value arts education. A challenge working against this is that some parents did not experience consistent arts education themselves.

Challenges are:

- Roadblocks between what exists and our vision of the future (e.g., the scheduling demands on schools that may lead to less time allotted to the arts);
- Patterns of behavior or belief system that needs to change;
- The cause of a frustration, not just a symptom;
- A clue to what is not happening, not a lack of something.

Challenges are not “problems.” Problems are things you fix, and you cannot fix an obstacle. You can respond to it, impact it, or go around it. It is part of your community and institutional environment. The group will determine, “What will need to change for us to reach our vision? Why is it still going on?”

Challenges are also not a “lack of” something, for example a lack of money, time, or space. They are real blocks. Creating a chart like the one below may help participants avoid “lack of” thinking and get to the real challenge.

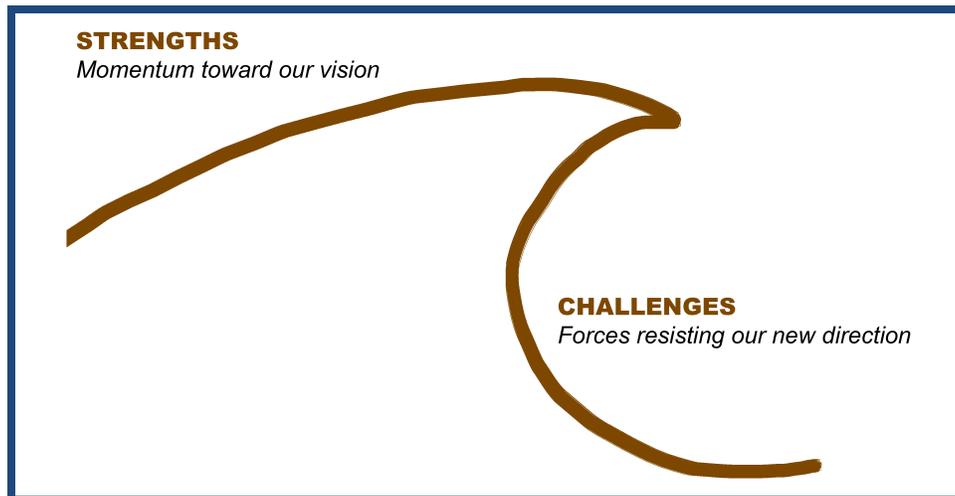
Problem	Underlying Challenge
Lack of time	<ul style="list-style-type: none"> • Too many competing priorities • Focus unclear • Responsibilities not clear
Lack of money	<ul style="list-style-type: none"> • Don't know the real cost of things • Budgeting process unclear • Financial priorities elsewhere • Budget has not been addressed
Lack of people/staff	<ul style="list-style-type: none"> • Limited buy-in from staff for what is expected • Ineffective recruiting and retention process • Unrealistic job descriptions

Frequently these challenges and obstacles are not obvious. They are like cataracts. You do not see them directly, yet they cloud your vision and blind you to what is in front of you. Institutions that do not deal with their self-images, attitudes, procedures, policies and structures, can become entrenched in their convictions and may even fall short in delivering on their mission.

As a facilitator you may need to guide your group to dig deeper to the real root causes of the challenge. The quality of the truth-telling in this section leads directly to innovative actions in the next section of the planning. Just like dandelions in your lawn; they will persist until you dig out the whole root.

THE STRENGTHS AND CHALLENGES WAVE

Use 4 pieces of chart paper on the sticky wall. Draw a large wave similar to the example below.



Adapted from the Institute of Cultural Affairs © 1991-2005

REVIEW THE VISION

Ask members of the group to read the Vision Elements/Goals (Titles) from the previous workshop. Ask the group to silently consider each of the elements.

Questions

- Chart the ideas from the group in a single color on the left side of the wave.
- What are the strengths that will help us achieve our vision?
- What opportunities and assets exist in our community that can support/enhance our efforts to achieve our vision?

Identify Challenges

For this part of the exercise, the group may find it helpful to refer to the “No Lack Of” chart for ideas about how to articulate the challenges more clearly.

- Chart the ideas from the group in a single color on the right side of the wave.
- What are the challenges or obstacles within our district that will get in our way?
- What challenges exist in our community that may hinder progress toward our vision?

Closing

- Read through all the strengths aloud. What stands out for you? (Highlight 5-7 items)
- Now, let's repeat this for the challenges. Which challenges are most pressing? (Star 5-7 items)
- As you look at the challenges, are there some that are similar and come together to indicate a bigger challenge? (Chart 5-7 key challenges on a separate sheet)
- What are possible actions we could take to impact these challenges and release our vision? Ask the group for a few ideas. These ideas do not need to be charted; they serve as the transition into the next planning step.
- We will now move on to the process of creating actions to move forward.



LACK OF

<p>Organization disorganized fragmented inaccessible incoherent overlapping unbalanced uncoordinated unsystematic</p>	<p>Relevance inappropriate irrelevant narrow obsolete outdated outmoded unsuitable vague</p>	<p>Productivity debilitating misused ineffective inefficient neglected obstructed unproductive stalled</p>
<p>Expectations competing conflicting contradictory illogical impractical inflexible restricted unrealistic</p>	<p>Stability inadequate insecure insufficient sporadic unstable unsustainable volatile weakened</p>	<p>Motivation apprehensive confusing devalued discouraging incompetent unclear uninspiring unmotivated</p>

STEP 3: Identify Your Strategic Directions

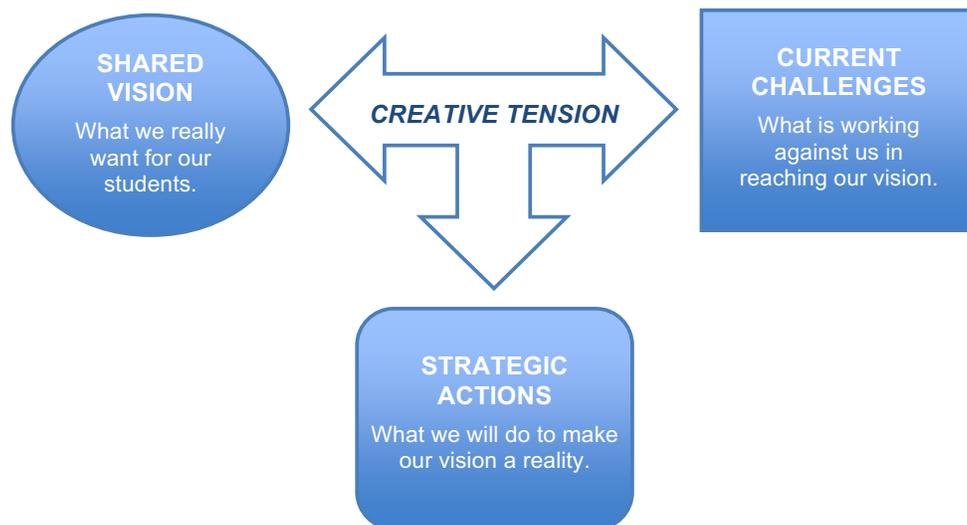
The next step in strategic planning is identifying the overall strategic directions that will guide your plan. In this method we develop key actions to impact our most pressing challenges. In this way, we can create actions that impact underlying causes and challenges, and trigger real, sustainable changes. These actions will also give us ways to measure change as we move into implementation.

The following workshop outlines the way the team can develop creative, innovative actions that will deal directly with the challenges and move the group toward the desired vision.

STAGE 4 – WORKSHOP | Identifying Strategic Directions

The next step in strategic planning is identifying the overall strategic directions that will guide the plan and focus our actions. Instead of looking at our Practical Vision alone, we develop creative, innovative actions that will deal with the challenges directly. At this point in the process having identified key challenges or blocks to moving towards our vision, creative ideas begin to naturally emerge from the group. In this next segment of planning we aim to organize these ideas around a similar intent or outcome.

You may want to share a diagram with the group such as the following:



Anchoring Strategic Thinking

To emphasize the innovative and creative thinking you want to foster, you may use an exercise like passing around a common object like a paper cup or paper clip. Ask each person to suggest an “uncommon” use for the object. The concept that is being demonstrated is the wealth of imagination that exists in a group with diverse perspectives.

To get people to think strategically, you can make reference to the kind of *down board thinking* that takes place in chess—anticipating the chain of potential results from a single move. An example of this in the arts education arena might be to consider the requirement of a full year of visual or performing arts to gain admission to all University of California and California State University campuses (otherwise known as the “F” in the “A-G Requirements”). There is also the example of leveraged action, or how hitting the right pin in bowling brings all the pins down for a strike. Where in our district might one small action cause several things to change?

FOCUS QUESTION

Write the focus question on a large sheet of paper and affix to the wall. Make sure it is big and bold enough that all participants can view the question easily (see example below).



ADVANCE PREPARATION OF THE STICKY WALL

Facilitator puts up 9 boxes—each is half of a chart paper labeled A, B, C, D, E, F, G, H, I. Put a line across the top for the Box Title. The paper is sprayed with a repositionable spray adhesive so that as the half-sheets are mounted on them they stick like a sticky note. If spray isn't available, the facilitator can use bits of tape on the half-sheets. The boxes are lined up 3 across and 3 down (see example below).

A _____	B _____	C _____
D _____	E _____	F _____
G _____	H _____	I _____

SETTING THE CONTEXT FOR BRAINSTORMING

Have members of the group read the main elements of the Practical Vision they created and then read the key Strengths and Challenges from the previous section. Point to one of the Challenges and ask for one innovative or bold action that could be taken to deal with that block. Get several ideas, just to give

people an idea of what they are being asked to do. Then have them individually brainstorm ideas recording them on paper as a list. Each person needs to come up with at least 10-12 ideas or answers to the Focus Question above. Give people plenty of quiet time to think on their own as described in the Practical Vision Workshop. A total of 10-15 minutes may be needed.

BRAINSTORMING IDEAS

- Individually list 10-12 actions that we can take to overcome one of our Challenges.
- Then working in pairs (or threes or fours if the group is large), compare your brainstorm ideas.
- Together decide on your top 4-6 ideas; write the ideas on half-sheets of paper.
- Instructions for writing the half-sheets: WRITE BIG, 5-7 words, 1 IDEA per CARD.

Examples of action ideas in the Funding Area:

- Identify Funding for Artist in Residence programs
- Write the arts into District's LCAP
- Have a team develop annual district arts budget
- Collaborate with Ed Foundation: supplement district funding

PUTTING LIKE IDEAS TOGETHER

- The Facilitator collects a first round of actions on half-sheets (aiming to get up 14-18 total) and reads each one as they place them first randomly in the boxes and the rest on the wall next to the boxes.
- The participants are asked to find two ideas that describe actions that are similar in intent or outcome. When two are identified, they go into one of the boxes.
- Typically the facilitator will need to ask for three rounds of half-sheets. All ideas get mounted on the wall eventually. Place all of the action ideas together within the boxes as successive rounds of half-sheets are shared.

NAMING THE BOXES

- Guide the group to give a meaningful title to each box that captures the intent held in that group of ideas. Take time to name these boxes, because they will serve as the key actions for the phased plan.

Prompt question: If we complete the actions outlined within this box, what are we DOING? What is the big idea that encompasses all of the actions in this box?

Examples of Box Titles: We are...

- **Expanding Professional Development opportunities**
- **Expanding access to supplies and equipment for all students**
- **Building Sustainable funding for all District Arts Programs**

REVIEWING THE KEY COMPONENTS TRIANGLE

In developing an Arts Education Plan, we have identified three main sectors that will ensure a comprehensive plan: Content, Infrastructure, and Sustainability

Content Includes:

Curriculum, Pedagogy, Student Assessment, and Professional Development.

Infrastructure Includes:

Administration/Coordination, Personnel, Facilities and Equipment, and Partnerships and Collaborations.

Sustainability Includes:

Policy, Funding, Program Evaluation, Communications, Advocacy, and District Leadership.

As the boxes are filled with creative, innovative actions, they may fall naturally into one of these focus areas. See resource appendix for a **List of Actions for an Arts Education Plan** for some ideas that will spark thinking around creating a comprehensive plan that includes all the key focus areas.

See resource appendix for the Key Components of an Arts Education Program Triangle.

IDENTIFYING STRATEGIC DIRECTIONS OR BROAD AREAS OF FOCUS

- After all of the boxes have a meaningful title, take the larger view of what is on the wall, and ask which two or three boxes are strongly related or have a similar intent. Connect these boxes by physically placing them beside one another. Continue this until you have the boxes arranged side by side in 3 horizontal lines. These form the basis for your strategic directions.
- Select one row of boxes. Ask the group to identify the direction that is shared by all of the boxes. Suggest strong words that end in “ing” such as: engaging, empowering, catalyzing, positioning, venturing, enhancing, supporting, expanding, developing, updating. Using gerunds such as these gives the strategic directions in an active, ongoing tone that drives your planning over the long term.

Examples:

Strategic Direction 1: Strengthening Curriculum, Instruction, and Professional Development; Aligning to Common Core

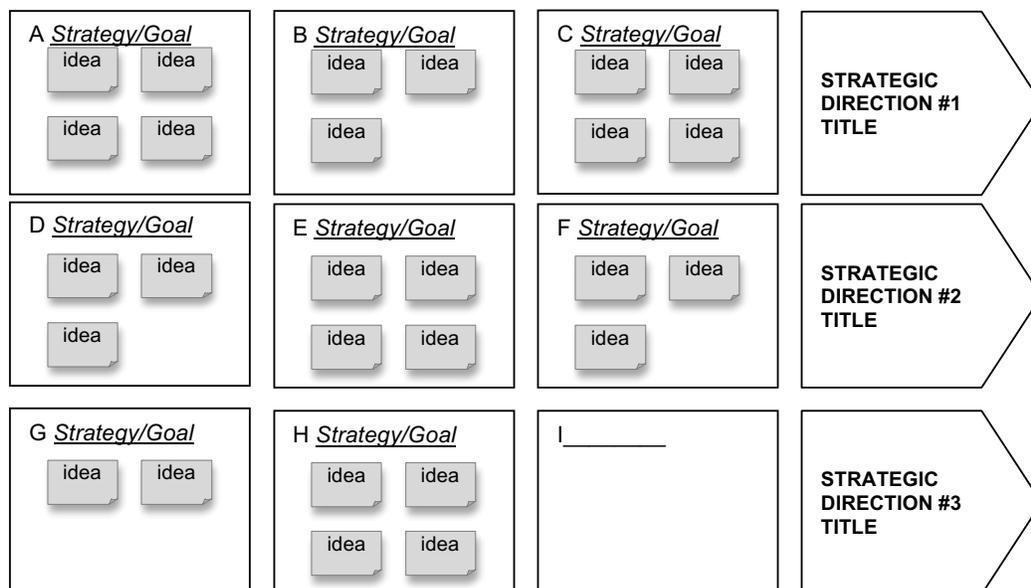
Strategic Direction 2: Expanding Partnerships and Collaborations

Strategic Direction 3: Building Capacity through Expanded Staffing and Funding

By identifying key priorities in this way, the group feels empowered to take action on areas of challenge. These become the overall “goals” of the plan.

Modification: Some teams have found it helpful to simply label each of the Strategic Direction Arrows as **Content, Infrastructure, and Sustainability**.

- Once the name for the overall strategic direction has been developed, it should be written in the arrow to the right of the line-up. There will generally be 3 strategic directions in all, with 1-4 boxes of ideas in each (see example below).



FINAL CHECK

Don't become too fixed on the number of boxes in each row. If there are a lot of challenges and actions needed in one of the sectors, that is absolutely fine. Each plan will have a slightly different focus, based on the culture of the district and the resources available both in the district and in the community.

Check back with the group and review the titles of Practical Vision and the key challenges. Will the Strategic Directions resolve the underlying challenges and move us toward our Vision? Do they capture all the elements and opportunities contained in the Vision? Ask if there is anything missing to cover a comprehensive approach to arts education in the district. Refer to the Key Components Triangle. It is not too late to add a "box" or area of interest that may be fleshed out by a smaller group.

We have been working within the context of 3-5 years. If ideas are not coming to the surface in some of the key focus areas, it is a good indication that those areas need to be reserved for a later point in time. Keeping the focus on first things first, and creating key priorities will ensure that the plan can be activated and gain momentum over time. It is wise to build in both highly visible successes and "behind the scenes" infrastructure capacity-building to ensure that the effort is robust.

When the team moves into Implementation:

- 1) The strategic directions are the overall priorities providing the broad sections of the plan.
- 2) The box titles become the strategy/goal within that strategic direction.
- 3) The ideas within the boxes become the action steps that are sequenced and measured.

The Strategic Directions workshop should be documented in the form of a table.

A blank template and sample documentation of the strategic directions workshop can be found in the resource appendix.

When you write the plan, you will drop the “ing.” Here’s an example:

**Strategic Direction 3.0:
Build Capacity through Expanded Staffing and Funding**

Box Title=Strategy/Goal

Goal 3.1: Build Sustainable funding for all District Arts Programs

Actions/Ideas from within the boxes:

Actions:

- Identify Funding sources for continued Artist in Residence programming
- Have a team review and make recommendations for an annual district Arts budget
- Collaborate with Ed Foundation to research & solicit funds from private donors and foundations

CLOSING

Ending with these questions signals affirmation of the group’s effort and allows them to take a minute to reflect on the importance of what they have done.

- Which direction is key in your mind?
- Which ones support the key direction?
- Which direction builds on our strength?
- Which ones venture into new territory?
- Where are the breakthroughs?

It is exciting to see our overall priorities emerging. Thanks for your insights and participation.

STAGE 4 – STEP 3 | Strategic Directions Documentation Sample

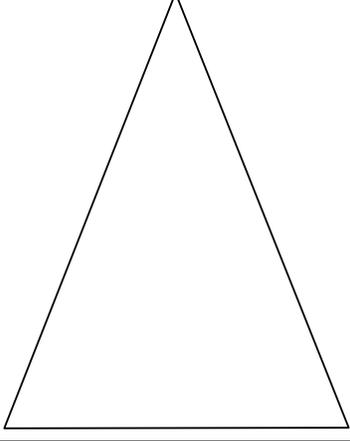
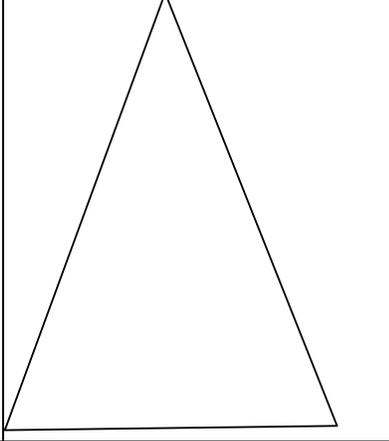
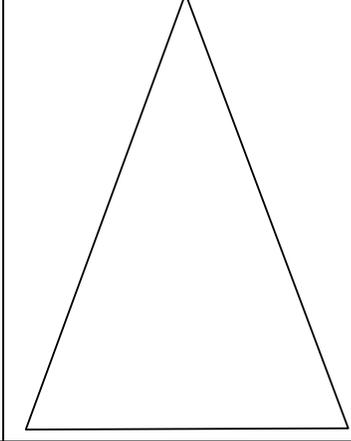
<p>Launching a Comprehensive Arts Professional Development Program</p> <p>Develop Artist Within the Teachers</p> <p>Implement Educator Arts 101 Series (All Can Do Art)</p> <p>Elective PD in Arts Skills</p> <p>Immerse teachers in powerful PD arts experience</p> <p>Develop PD plan for school /community</p>	<p>Experimenting with New Models of Instruction</p> <p>Teacher (secondary) and Prof Artists Create New Demo Unit</p> <p>Incremental, developmental, piloting, implementing SB arts curriculum</p> <p>Define and Communicate Content (Arts Standards)</p>	<p>Creating Arts Integration Models</p> <p>Open pathways for cross-curriculum collaboration</p> <p>Parallel Integration Based on Process</p> <p>Pilot Arts Integration curriculum in one grade</p> <p>Develop science/art program as cross-disciplinary model</p>	<p>Delivering Arts Support Directly to the Classroom</p> <p>Bring in Trained Coaches to Classrooms</p> <p>Dedicate Lead teachers to support Arts</p>	
	<p>Developing Community Advocacy Campaign</p> <p>Get the Message Out- use media, reach new audiences</p> <p>Arts Ed Awareness Installations and Campaign</p> <p>Launch a campaign for school/community informing about Arts Learning</p>	<p>Creating Public Will and Support of Arts Learning</p> <p>Messaging Campaign for Administrators</p> <p>Build understanding of arts through combined community education focus groups</p> <p>Research successful school arts programs</p> <p>Series of workshops on Brain Research (For Admin, Teachers, Parents)</p>	<p>Making Student Learning Visible in the Arts</p> <p>Make Artistic Process Visible</p> <p>Implement Student Led Art Night</p>	
<p>IMPORTANT</p> <p>Please be aware that, although all the ideas offered have been documented not all those actions will be taken.</p> <p>At this point the group is committing to the titles (boldface) in each box and the overall strategic directions. The next step is for smaller sub-committees to consider one strategic direction and decide what actions are feasible in year one, two, three etc.</p>				<p>Positioning the Arts Through Policy</p> <p>Include Arts experience in hiring criteria</p> <p>Extend the School Day</p> <p>Expand district's vision statement to include the arts</p> <p>Train Principals to be curriculum leaders</p> <p>Mandate line item for Arts with general funds</p>

EMPOWERING TEACHERS TO PROVIDE QUALITY ARTS INSTRUCTION

ENGAGING PUBLIC VALUE FOR EQUITY

POSITIONING THE ARTS THROUGH POLICY

Strategic Directions

Title _____	Title _____	Title _____	
Title _____	Title _____	Title _____	
Title _____	Title _____	Title _____	

STEP 4: Establish an Action Plan

The next step in the process is to develop prioritized actions that need to be taken in the coming year, resulting in an implementation timeline. In doing this you will need to consider:

- What can realistically be accomplished in one year?
- What needs to happen first in order for other things to be accomplished?
- What resources of people and money will be necessary?
- What shifts need to occur in the ways we work and what we communicate?
- What do we need to continue to do that is already on our agenda?

Your planning team can be divided into smaller groups, one for each strategic direction. Let people choose which one they will work on. Guide the group to take their boxes of action ideas and decide what major items can be accomplished in one year. ***It is helpful to use a template either on paper or on the sticky wall to guide the process.*** The team may decide to use a timeline that includes: Months – as in September-December; or Quarters – Fall, Winter, Spring, Summer; or Academic Year; or Actual Dates.

STAGE 4 – STEP 4 | Plan Template Example

Strategic Direction or Focus Area: Strengthen Curriculum, Instruction and Professional Development, Aligning to Common Core						
Goal 1: Expand Artist-in-Residence program to support Professional Development						
Phase/ Year	Actions	Tasks	Budget Implications	Person(s)/group Responsible	How will we measure it?	Measurable Outcomes (Evidence of Success)
YEAR						
Months/ Quarters	Through Artist Residencies, create partnerships with pairs of artists/teachers that support Common Core implementation in a meaningful way	Apply for Advancement Grant Set up planning between teachers and teaching artists	\$25,000	District Arts Coordinator to convene: Arts Partners; Partnering teachers	Artist residencies will serve targeted # of students. Teachers engaged in professional development Stated goals of residency are met	Six residencies occur. Pre and Post surveys administered Teacher evaluations indicate that goals were met
	Include professional development component in artist residencies to increase teacher comfort	Meet with teachers and arts partners to plan and make goals of PD clear	Included	District Arts Coordinator	Teachers co-present at Arts Team Meeting with artists	Evaluations indicate that teachers understand Arts/Common Core intersections

The goal is to have an outline that includes an understanding of the sequence of the action steps, the overall timing, funding, and who will be responsible for making sure the action happens.

TIP: Timely documentation shared with all members of the planning team is critical for forward momentum, as is check-in with responsible leaders in each arena of work.

Creating Your Action Plan

This is the step where the “rubber hits the road” as the saying goes. We decide what concrete, measurable accomplishments, events, or projects we will complete in a given time frame. Implementation planning typically takes place annually. For a longer timeline, a phased plan for 3-5 successive years may be created.

The documentation of your Practical Vision, Strength and Challenges as well as your Strategic Directions will be needed for the following process.

The following example allows a more detailed timeline to be created by placing the timeline across the top in a horizontal fashion, as opposed to the column format suggested above. As noted earlier, each plan may be slightly different depending upon the group, the time available to create the action plan, and the number of people working together. Try out the different approaches and see what works for your team.

STAGE 4 – STEP 4 | One Year Action Plan Template

Strategic Direction or Focus Area:						
1 st Year Goals	Quarter 1 Tasks	Quarter 2 Tasks	Quarter 3 Tasks	Quarter 4 Tasks	Point Person(s)/ Funding	Outcomes

Small Groups Develop Action Steps

Ask each small group to look at the action ideas in their boxes and decide what actions are most feasible to accomplish and will create the most leverage in the coming year.

Each team selects a group of distinct events, projects, or programs for the coming 12 months and writes those up on the template sheet. If you are doing this as a sticky wall exercise, they can use the existing action idea sheets, add new action/ideas and sequence them in a logical order.

Encourage the groups to spread the work out over the year for maximum effectiveness.

Focus on being realistic. You may find that some actions, events, or programs need to be planned for the next year.

Small Groups Propose Actions

Have each group report out placing their cards on the wall, by using chart paper or by speaking to the group from a written template.

Remember that the groups can develop broad ideas and approaches, but the written plan may need to be sequenced and refined by a smaller group of 2-3 people.

After each Strategic Direction group reports out ask:

- Are there any clarifying questions?
- Will these actions move us forward in the priority strategic direction that we have identified?
- Is this doable in the time frame?
- Who is responsible for each major action? (attach a full name and the person's title to each area)
- Is there anything missing?

Key Action Steps in Year 1

After the group has developed the broad approach, a smaller team should be convened to refine the written plan – team members and staff.

Identify each of the smaller action steps that will be needed to achieve each of projects, events, or programs are identified.

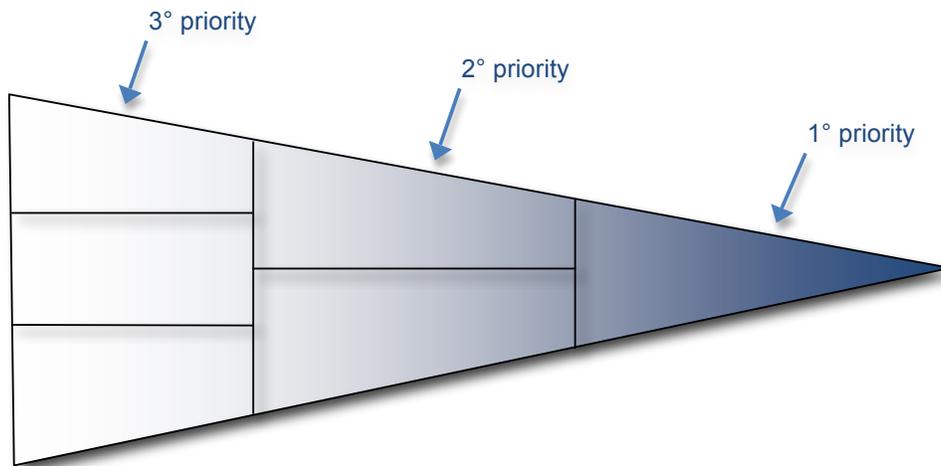
- What needs to get done?
- When? Where? Who is responsible?
- What will it cost? Fill in the column on funding/budget implications.

See resource appendix for One Year Action Plan Template.

Priority Wedge: Prioritizing Events or Initiatives

- Create a priority wedge on chart paper (see sample below).
- Look at the box titles or “goals.”
- Have the group identify which one seems to be the key to unlocking everything else. How does it catalyze action on the other events or projects? The action is like opening up an umbrella – the tip of the umbrella is forward, and there is space and opening behind the tip.
- Then ask, which two actions are next in importance? These are the next two areas of action that have energy and momentum.
- Continue, filling in each of the boxes in terms of priority.
- This gives the team a sense of purpose, power, and direction, and reduces a sense of being overwhelmed. The key is to stick to the priority that will unleash energy for the other things to take place.

Priority Wedge



Creating a Phased Action Plan

1. Divide the group into strategy teams. Distribute a copy of a 3-5 year phasing chart (see example below) to each team member along with the sheets that make up their strategic direction from the previous workshop.
2. Ask teams to determine evidence of success that will signify when action items have been accomplished. They can use the actions that were posted in the Strategic Directions workshop and create new ones.
3. Direct teams to identify projects/programs/actions/events for each year and write each project on a half-sheet of paper. They should consider what actions lead to another as the program progresses in successive years.
4. Direct participants to post their cards on the wall chart as they report on their strategic direction. Ask if other teams have any questions, reflections, or suggestions.
5. Lead a discussion with these questions:
 - ▶ What connections exist between the projects?
 - ▶ What projects support each other?
 - ▶ How might your team capitalize on what other teams are doing?
 - ▶ How will we coordinate our actions? Make sure progress is happening?

STAGE 4 – STEP 4 | Multi-Year Phased Plan Template

Strategic Direction or Focus Area:				
Year/ Phase	Goals	Tasks	Budget Implications/ Point Person(s)	Measurable Outcomes

See resource appendix for Multi Year Phased Plan Template.

CREATING PRIORITIES | Optional Exercises

There will be a time in the planning process where team members realize that in all likelihood there will never be enough money to provide *everything*. There will be hard choices to make in establishing priorities. Compromises need to be made – additional funding partners may need to be cultivated.

Ultimately, the team needs to decide – first things first. But what are those first things? For one district, it may be restoring music to the elementary schools, for another it may be providing professional development so that classroom teachers can teach visual arts. For another, it may be offering more artist-in-residence programs.

Creating Priorities | Exercise 1: The Dream House

The Dream House exercise was developed as one way to define priorities. It is a metaphor that everyone can relate to and refer to when the tough decisions have to be made.

In comparing the Arts Education Plan to a Dream House, the group goes through the process of first finding out what is desired, what is really necessary and then finally at the bottom line, how to go about funding it. It has been our experience that the team can become discouraged if the “not enough money” issue dominates every discussion. We suggest putting the dollars in their proper place – at the end of the discussion – not at the beginning. Each box on this table represents a half-sheet on the sticky wall. The facilitator will place the half-sheets on the wall one-by-one. There can be discussion at any point; but it is really meant more to be a reflective exercise.

Instructions to the Group

- Today we are going to go through an exercise that allows us to think about building a dream house. Let's take just a moment and go around and say one feature that comes to mind when you think about designing and building your dream house. Do a quick go-around.
- Answers may include nice-to-haves, such as a patio with a fireplace, walk-in closets, a Jacuzzi bathtub, or a spiral staircase.
- Note that all of the items are things that we want, but not necessarily things that we need. First things first...

Establishing Priorities

- Read the CENTRAL QUESTIONS aloud and ask the group to think about how they might respond if they were designing their dream house.
- Read the Dream House questions in COLUMN ONE and elicit the group's responses.
- Read the parallel questions in COLUMN THREE and elicit the group's responses in the Arts Education Plan.

BUILDING OUR DREAM HOUSE		
Central Questions	The Dream House	Arts Education Plan
What's it going to look like?	What's the overall style?	What is our vision?
What do we absolutely want to have?	What's an outstanding feature of our house?	What's a key component of our plan?
What do we absolutely have to have?	What sort of kitchen do we want?	Is there a core area that we need to develop first?
What about infrastructure?	What utilities do we need?	What resources do we need?
Who will help us build it?	Who are the various contractors we will need?	What partnerships do we need to develop?
Are there any barriers in our way?	What are the state and city building codes?	How will arts instruction fit into the school day?
What about the future?	How shall we protect and maintain our house?	How can we ensure sustainability?
How much will the house cost?	Let's compare prices for flooring and get the best estimate.	Let's take a look at salaries and material costs.
How will we pay for it?	What are our financing options?	What is our funding strategy?

Invite participants to share their observations after hearing how these two scenarios line up. In later discussions about priorities, team members may say, "Remember the dream house; we need to keep that in the plan!"

Creating Priorities | Exercise 2: Price Tags

A fun exercise to reflect on priorities is “Price Tags.” Using real (or approximate costs), the exercise encourages the group to reflect on the initial implementation steps in an arts plan.

The price tags can be enlarged or written on half-sheets and affixed to walls, desks, or chairs positioned around the room. You can give the team a “budget” to work within or simply allow them pick their top priorities. See resource appendix for the Arts Education Price Tags.

Instructions to the Group

- Today we are going to have fun with an exercise that allows us to pick some top priorities for our arts program.
- You have \$100,000. Go ahead and stand in front of the card that you consider to be your top priority to improve / strengthen our arts education programs. If you see something missing, go ahead and write up a price tag of your own.
- OK, I am going to give you another \$100,000. Go to your second choice. Now go to your third choice.
- At this point you may see some patterns emerging with the team. There may be a lot of people clustered around one price tag – and no one around others.
- You may find it useful to have a focused conversation about the exercise. Engage the team members and invite them to share their process for determining top priorities.

FOCUSED CONVERSATION | REFLECTING ON THE PRICE TAG EXERCISE

Topic: Reflecting on the Price Tag Exercise

Purpose: To understand the difficulty that arises in prioritizing decisions regarding funding for arts education

To create a sense of ease around the task of budgeting for arts education

Context

At the end of the planning process, we will thoughtfully consider a funding strategy and the budget implications of various aspects of our plan. We will need to place dollar amounts on components of the plan and identify funding priorities. This exercise was intended to make that process come alive in a simplified manner.

Think back over the Price Tag Exercise that we just completed. Think about what happened each step of the way, notice your reactions to it, and what conclusions we may draw from it. We will take just a few minutes to reflect back on it.

Questions

Objective: Which tag caught your attention first?
Where did most people cluster?
What items were not chosen?
How would you describe the process of physically moving to a priority area?

Reflective: What surprised you about this exercise?
What was an easy choice?
What was a difficult choice?
Where are we disagreeing?
Was there a point at which you felt confused or indecisive?
Was there a moment where you felt exhilarated or elated?

Interpretive: On what basis did you make your choices?
Could you defend those choices to others?
What questions did this raise for you? Where did you feel that you needed more information?
What insights are beginning to emerge about budgeting and leveraging funding?

Decisional: What appear to be our key priorities as a group?
What is the overall cost to provide our priorities and how does this match with our budget?
Are there priorities that will need to drop off the list at least this year?

Closing

This exercise has given us an interesting way to approach the difficult task of looking at budget implications and competing priorities in our district. A group consensus begins to emerge when people “vote with their feet.” Thank you for expressing your priorities.

STAGE 5: Developing a Funding Strategy

The development of a thoughtful, realistic, and feasible funding strategy is a critical step in ensuring the success of your arts education plan. This process serves as a valuable opportunity to bring district administration more deeply into the planning process, and to confirm that your plan is appropriately structured and paced for the long-term economic conditions in which it will be implemented.

Reviewing Existing Arts Education Funding

As part of the arts education data collection and analysis in STAGE 2, your team should have a good idea of what is currently being spent by the district. Based on the priorities identified in the Strategic Plan, you can begin to develop an overall budget proposal for strengthening arts education in your district. There are a number of potential sources of funding for arts education programs. Many districts have found that a combination of funding from a variety of sources is necessary to provide high quality programs.

District Funds

General Funds

Every public school district receives per pupil funding allocated by the state based on average daily attendance. Some schools apply portions of these funds toward arts education programs in the form of teacher salaries instructional materials, professional development, facilities, etc.

New Funds under the Local Control Funding Formula

As mentioned earlier in the Guide, since 2013, the State of California has moved to a Formula that allocates additional funding to high need schools. These districts may receive additional funding to provide services for specific populations such as English Language Learners or those with Special Needs. Tied to the LCFF, each district is required to create an LCAP, a Local Control Accountability Plan. In the LCAP it is possible to designate that some funding will be used to support standards-based arts instruction, purchase of arts materials, professional development, or other needs. There are no longer categorical funds designated specifically for the arts in district budgets.

Federal Funds

A variety of federal funding programs have been applied toward arts education programs, including:

- Title I: Improving the Academic Achievement of the Disadvantaged
- Title II: Preparing, Training, and Recruiting High Quality Teachers
- 21st Century Community Learning Centers
- Advanced Placement Incentive Program
- Arts in Education Model Development and Dissemination Program
- Comprehensive School Reform Program
- Magnet Schools Assistance
- Professional Development for Arts Educators Program
- Public Charter Schools
- Safe and Drug-Free Schools
- CTE/Vocational Education

INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 5

Facility Rental Fees

Some school districts allow studios to film on campus. The proceeds of these activities may be allocated to arts education programs. Auditoriums may be rented to outside organizations for theatrical or music productions. Likewise, these funds may be directed to the district's arts education programs.

School- or District-Affiliated Funding

Education Foundations

Many communities have established their own education foundations at the school, district, city, or county level. These foundations are typically affiliated with a particular local education agency and raise funds for designated programs and purposes. Some education foundations have successfully established endowments that provide ongoing, guaranteed funding for arts programs.

Parent Groups and Booster Clubs

In many districts, the Parent Teacher Association (PTA) or Parent Teacher Organization (PTO) provides ongoing support for arts programs in the form of materials, supplies, or discretionary funds. Booster clubs have also been developed to raise funds for specific components of school arts programs (marching band, choir, etc.).

External Funding

Arts Provider Organizations

Regional and local arts organizations often provide standards-aligned outreach programs and professional development services to schools that may be subsidized by a private foundation, corporation, or government entity. Some programs are offered at reduced or no cost to schools, depending upon how the programs are funded.

Business Partners

Local corporations or local businesses that are part of a national retail chain may have targeted corporate contributions or "give-back" programs that provide supplemental funding to the arts programs in a district. Business partners can also be a valuable source of volunteer help, particularly for 1-day events. Many businesses will provide a matching gift for individual charitable contributions made by their employees, so be sure to follow up on this when parents and others make donations to your arts program.

Community Service Groups

Local community service clubs (Kiwanis, Rotary, Junior League, etc.) often provide supplemental funding for arts programs in the schools, sometimes through a competitive grant application process.

Local Governmental Agencies/Local Taxes

In some areas, city or county agencies may partner with the schools in arts funding. In some communities, parcel taxes or bonds have been passed at the local level that provide an ongoing source of funds for school arts programs.

Private Foundations

Local private and family foundations often support arts and education efforts. These foundations are often focused on program expenses and direct student services, but some will support general operating expenses and professional development as well.

State and Local Arts Agencies

The California Arts Council and Local Arts Commissions or Arts Councils may dedicate a portion of their grants budget to visual and performing arts organizations that offer school-based programs.

Federal Agencies

The National Endowment for the Arts generously provides funding for Arts Education to nonprofits who work with school districts to provide high quality programming through Art Works grants.

STAGE 6:

Presenting and Adopting the Plan

Presenting your arts education plan for formal adoption by the school board is a nice bridge between planning and implementation. Formal adoption can potentially validate the work of the District Arts Team and help ensure that the plan will be carried out and accounted for at the district level. Value is also seen in presenting the plan the school board in order to share and educate them on the goals and progress of arts education in the district throughout the years.

There are many ways to structure the written plan, and it is important to check with your school district office to see if there are any required protocols. The superintendent, curriculum director, or business office may have guidelines for you. Ideally these individuals are already aware that the planning process is underway, and it is likely that at least one of them is on your planning team. The following is our recommended format for the arts education plan, and is provided as an example that can be adapted to your needs.

Arts Education Plan Structure

The three main areas of Content, Infrastructure, and Sustainability will provide the overall framework for the plan. The specific focus areas within the *Key Components Triangle* should all be addressed. Each district will have the opportunity to provide a set of priorities that are uniquely tailored to their needs within this broad framework.

Suggested guidelines for presenting your Arts Education Plan:

1. Title Page
2. District Arts Team List with Affiliations*
3. Project Background (may include)
 - a. School District Mission/Vision
 - b. School District Arts Education Story (background to date)
4. Executive Summary
 - a. Practical Vision Elements or Goals
 - b. Strengths/Challenges for Achieving Vision
 - c. Current Reality
 - d. Strategic Directions (goals only)
5. 3 to 5-Year Plan
 - a. First Year Implementation Plan
 - b. 2-5 Year Phased Plan
6. Practical Vision Documentation*
7. Strategic Directions Documentation*
8. Budget Implications – listed out on a separate page or embedded in implementation plan (as customary, by district)

Attachments:

9. School Board Policy for Visual and Performing Arts
10. Summary results of data collections (surveys, tables, etc.)

*Coaches may opt to include these items in the appendix at the back of the plan document.

Presenting the Plan for School Board Adoption

The purpose of making a presentation to the school board is three-fold:

- 1) A well-organized formal presentation gives weight and substance to the content of the proposed plan; it demonstrates creative thinking and articulates a clear rationale for every recommendation.
- 2) It is a chance to highlight the unified voice of diverse stakeholders that have come together in the development of a thoughtful, viable plan.
- 3) A public presentation provides a useful summary of what is usually a very complex series of planning steps, giving listeners the opportunity to get the “big picture” thinking in a clear, concise manner.

The specific presentation format will of course be dictated in part by the culture and protocols of each particular school board. Several approaches that have been successful include PowerPoint presentations highlighting key aspects and priorities of the plan, student demonstrations of arts learning or arts performances (videotaped or live), and brief oral reports accompanied by a well-organized written report.

In all cases, the plan should be placed in a context that highlights what currently exists in the school district and what the District Arts Team recommends as a plan of action.

Tips for a Successful School Board Presentation

Know your school board's protocol for adopting policies and plans.

Provide copies of the full arts education plan to the superintendent and board members well in advance of the meeting so that they have an opportunity to review and compose questions.

Represent the school community.

Choose speakers who represent the voice of parents, teachers, administrators, community arts partners, and students. If you have a school board member on the planning team, it can be highly effective for that individual to direct closing remarks to peers on the board about the success of the planning process and its implications for student learning.

Rehearse and time.

To ensure that everyone is clear on the talking points and flow, it is suggested that you hold a timed “dress rehearsal” in advance including all audiovisual media. If possible, convene your rehearsal in the board meeting space itself. The rehearsal serves as an important reality check on how much content you can fit into the time allotted, and increases the confidence of the presenters.

Anticipate questions.

Share your plan with colleagues outside the planning team. Ask them to help you anticipate questions that might be raised by school board members, administrators, teachers, parents, or community members.

Bring a cheering section.

One way that School board members and administrators understand what is important is by the number of people who turn out for an issue at a school board meeting. Work to ensure that your entire planning team is present, and encourage them to invite additional advocates and stakeholders representing the school community and program partners. The critical mass will send a message to the board that the arts are valued.

Demonstrate the value of the arts.

There is nothing like a student performance to demonstrate the value of quality arts learning. This can be accomplished through an exhibit of student work, a live performance, or a digital performance of a program in the district that exemplifies the quality put forth in the plan. If a live performance is not possible, create a brief video that captures both the learning process and the finished product in a particular program. Remember to include quotes from students about their own development in the process (cognitive, emotional, social, physical).

STAGE 7: Implementing the Plan

Evaluating Progress

It is essential to establish a method of program evaluation that will continue for the duration of your 3-5 year plan. Ideally, the evaluation plan is developed in conjunction with the annual action planning process, and can be created by a subcommittee of the District Arts Team. Below are some participatory approaches to engaging your entire arts team in this important work.

Track Success Indicators Annually

As part of building toward a newly created vision for the future of your arts program, you will want to establish some success indicators, which will be useful in tracking your progress towards your goals. It is suggested that, in small groups organized for each strategic direction, you create success indicators that are SMART for each action or accomplishment you envision. You are addressing the question: How will we know we have been successful?

TIP: “SMART” is an acronym that helps in defining more focused, effective outcomes. SMART objectives are:
Specific • **M**easurable • **A**ction-oriented • **R**ealistic • **T**ime-bound

Goal	SMART Success Indicator
Develop discipline- and grade level-appropriate student assessments in the arts.	By the end of Year 1, music and visual arts assessment rubrics are developed and piloted for upper elementary, middle, and high school in two classrooms per grade level.
Create arts integrated units.	In 2016-2017, 5 teachers develop, pilot, and revise integrated units for grades 4 and 5.

As the year progresses, the District Arts Team can check progress towards these success indicators and shift course where needed. A major year-end review is recommended, through which implementation actions and success indicators are developed annually. This process allows flexibility to accommodate unforeseen circumstances, shifts in the district or community environment, and new priorities that emerge. Suggested approaches to quarterly and year-end reviews are offered later in this chapter.

Continue to Collect Program Data

In STAGE 2, you compiled and analyzed data on your existing arts education program. Similarly, in the ensuing 3-5 years, you will find it valuable to collect and review new data each year. Below are examples of indicators to track in this process:

- Percentage of students receiving ___ hours of arts instruction per week
- Number of arts teachers in the district
- Number of hours of instruction in each discipline at elementary level

INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 7

- Number of courses available at middle and high school
- Ratio of students to arts teachers
- Number of teachers involved in professional development
- Amount of collaborative time available to teachers to work with artists or arts specialists
- Quality of units integrating the arts created by teachers
- Arts budget, in comparison with overall district budget
- Number of school sites with site-level arts plans
- Equal access to UC/CSU approved courses at high schools across the district

Since some baseline information on these items was established at the beginning of the planning process, each year's progress can be compared with that benchmark or starting point. You can celebrate your successes and accomplishments and strategize as a team about those areas that require attention.

Maintaining Quarterly Check-Ins

At the end of the strategic planning session, it is important to determine how the team will keep the momentum moving forward and stay focused on the plan. A great way to do this is to conduct quarterly check-in meetings. A suggested agenda for these meetings is presented below.

STAGE 7 WORKSHOP | Strategic Plan Quarterly Review

Reference Document: One-page summary of the plan, including the Vision elements or goals, the key Strengths and Challenges, and the Strategic Directions.

REVIEW THE VISION

As a District Arts Team we are responsible for making sure this plan happens. Take turns reading Vision Elements or Goals aloud. Discuss the following questions:

- What has become clearer? In your opinion, which element has become the most important to us?
- Which element captures your attention or inspires you?
- Which element seems farthest away?
- Based on how the plan is unfolding, is there anything missing from our vision?

REVIEW THE CHALLENGES

- Where have we run into one of these challenges in the last three months? How did we address it?
- What challenges seem to have decreased, gone away, faded?
- What new challenges have arisen?

REVIEW THE STRATEGIC DIRECTIONS

- Which strategic direction(s) currently have the most momentum?
- Which are having trouble getting off the ground? Why?

REVIEW THE ACTION PLAN/CALENDAR FOR THE RECENT QUARTER

- List accomplishments to date. (record on chart paper)
- What has not been accomplished? (record on chart paper)
- What are the obstacles? (record on chart paper)
- What have you learned about how we work together?
- What are the practical implications for next quarter? For the rest of the year?

CONFIRM A NEW ACTION PLAN/CALENDAR FOR THE NEXT TIME PERIOD

- Check off points accomplished in the previous quarter.
- Which actions need to be moved to another quarter?
- What do we need to do in order to move forward on things not accomplished?
- Any need to further develop actions in small groups while everyone is still together?
- Review original plan for the next quarter. Is it still on target?
- Any new accomplishments that need to be added?
- Clarify and confirm on who is responsible for each element.

CLOSING CONVERSATION

- Objective:** Think back over the last 90 days.
What work have you been involved in? What was the setting? Who else was involved?
What did you accomplish?
Name one thing in the plan for which you are responsible, or in which you have been involved.
- Reflective:** What are you particularly proud of? What excited you about the work?
What irritated you about the work?
What do you find most challenging?
- Interpretive:** What insight are you having regarding the progress of this organization?
What are our vulnerabilities?
What are our strengths?
- Decisional:** What needs to happen?
What can we do to leverage our organizations goals?
What new values will we need to enable that?
What next steps do we need to take to move forward in our strategic directions?
- Closing:** Thanks for taking the time to do this review, ensuring our implementation plan will stay on track!

Conducting a Year-End Review

In the fourth quarter of each year, it is suggested that your team conduct a year-end review. This is an opportunity to reconnect with your stated Vision, redefine the Current Reality that is unique to your district, gauge your progress on the Action Plan and Strategic Directions, and establish a new Action Plan for the year ahead. Be sure to conduct this review before the fourth quarter ends, so that the implementation of your arts education plan sustains its momentum.

It is important to integrate and synchronize the annual review of your arts plan with other major review processes in your district. This helps ensure that the arts program directly supports the overall district goals and is included in budgeting processes. In some cases, you may need to conduct a more extensive third-quarter review in order to align with the overall district planning cycle.

Year-End Review			
Step 1: Vision	Step 2: Current Reality	Step 3: Strategic Directions	Step 4: Action Plan
Review your vision. You may decide to add a new element or goal to your vision, or take away one that has been reached, but typically the vision will hold for 3-5 years.	Use the Wave exercise to reassess your strengths and challenges, as conditions may have shifted during the past year.	Review the Strategic Directions and list the major accomplishments under each. Then work in committees to define the major outcomes to pursue in the coming year. Confirm these outcomes with the full team. Use the "priority wedge" to make the key priorities visible.	Create a new Action Plan and calendar for the coming year with detailed responsibilities, budget, etc. <i>Remember to integrate the arts plan with the overall district plan and budgeting process.</i>

Ongoing communication is key! Share your successes broadly and continue to imagine new opportunities and possibilities with your team, your district and your community.

Resources

This section lists the diagrams, planning tools, and templates that are referenced throughout the *Insider's Guide to Arts Education Planning*, 3rd Edition.

INTRODUCTION

Strategic Planning Spiral Diagram (pdf)

STAGE 1

District Arts Team Roster Template (pdf)

Stakeholder Sectors Diagram (pdf)

Monthly Meeting Calendar (doc)

STAGE 2

Key Components Triangle (pdf)

Data Analysis Cards (doc)

Sample School Survey (pdf)

STAGE 3

Sample Arts Policies (pdf)

STAGE 4

Step 1 – Practical Vision Workshop Documentation Sample (pdf)

Step 2 – Alternatives to “Lack Of” Handout (pdf)

Step 3 – Strategic Directions Documentation Template (doc)

Step 3 – Strategic Directions Documentation Sample (pdf)

Step 4 – One-Year Action Plan Template (doc)

Step 4 – One-Year Action Plan Sample (pdf)

Step 4 – Multi-Year Phased Plan Template1 (doc)

Step 4 – Multi-Year Phased Plan Sample (pdf)

Step 4 – Multi-Year Phased Plan Template2 (doc)

Step 4 – List of Actions for an Arts Education Plan (doc)

Step 4 – Arts Education Price Tags (doc)

Additional Resources

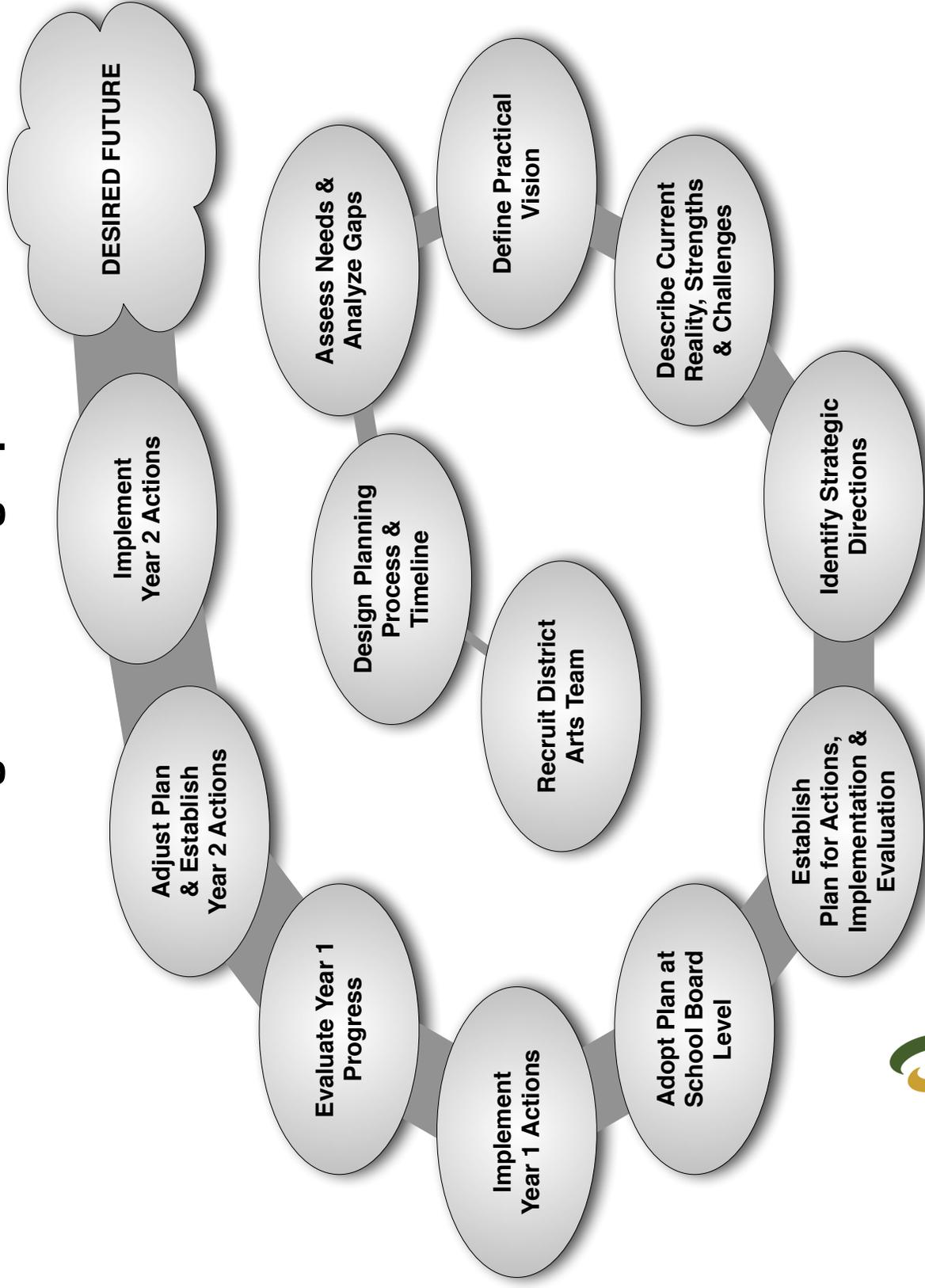
The Qualities of Quality: Understanding Excellence in Arts Education (Harvard Project Zero)

<http://www.wallacefoundation.org/knowledge-center/Documents/Understanding-Excellence-in-Arts-Education.pdf>

Sample Polices and Plans - Los Angeles County Arts Commission: Arts for All

<http://tools.laartsed.org>

Strategic Planning Spiral



DISTRICT ARTS TEAM

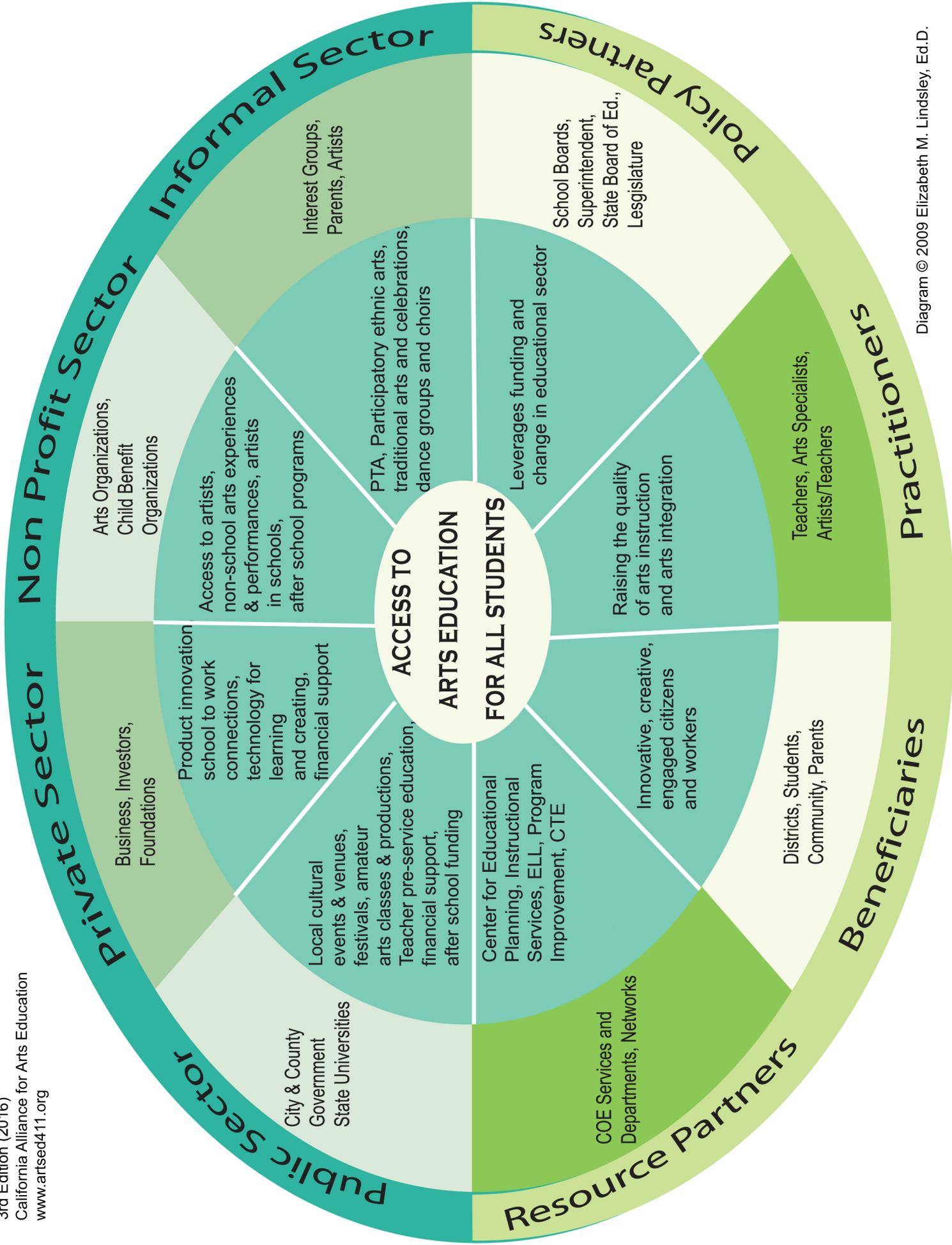
District Overview			
NAME	EMAIL	OFFICE PHONE	CELL PHONE
School District		<small>(if applicable)</small>	
District Superintendent			
Contact in Superintendent's Office			

Co-Chairs			
NAME AND TITLE	EMAIL	OFFICE PHONE	CELL PHONE
District Representative 1			
Community Representative 2			

Members (Suggestions)			
NAME AND ORGANIZATION	EMAIL	OFFICE PHONE	CELL PHONE
Business Leader			
Community Artist Educator			
Community Arts Organization			
Director of Curriculum and Instruction			
District Arts Coordinator			
District Grants Coordinator			
Education Foundation			
Guidance Counselor			
Local Arts Council			

DISTRICT ARTS TEAM

Philanthropic Foundation					
Principal, Elementary School					
Principal, Middle School					
Principal, High School					
Parent Teacher Association					
School Board Member					
School Site Council					
Student Leader					
Superintendent/Deputy Superintendent					
Teacher, Elementary School					
Teacher, Middle School					
Teacher, High School					



INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 1

Arts Education Strategic Planning Suggested Monthly Meeting Model (Sept-June)

PRE-PLANNING TASKS

SEPTEMBER

- Meet with District Leadership to introduce arts education planning process
- Appoint co-chairs for team
- Identify team members

TEAM MEETING 1

OCTOBER

Agenda:

- Introduce and welcome District Arts Team – Team Building Activity
- Introduce overview of the strategic planning process and Key Components Triangle
- Qualities of Quality: Understanding Excellence in Arts Education (See resource appendix for the link to The Qualities of Quality downloadable PDF)

Follow Up:

- Schedule meeting dates

TEAM MEETING 2

NOVEMBER/DECEMBER

Agenda:

- As survey data becomes available, review of current program data (focused conversation)
- Identify strengths and gaps in current program
- Set context for Policy discussion (focused conversation); distribute sample Arts Education Policy documents

TEAM MEETING 3

JANUARY

Agenda:

- Begin Strategic Planning: Articulate Practical Vision (consensus workshop)
- Develop Arts Education Policy language (focused conversation)
- Assign team members to take committee's ideas and draft district policy

Follow Up:

- Draft policy (assigned team members)

TEAM MEETING 4

FEBRUARY/MARCH

Agenda:

- Continue strategic planning process
 - Examine strengths and challenges facing current programs (The Wave)
 - Review draft policy – recommend changes as needed (focused conversation)

Follow Up:

- Review Policy document with Superintendent (co-chairs)
- Confirm schedule for first reading at a School Board meeting

TEAM MEETING 5

MARCH/APRIL

Agenda:

- Continue strategic planning process
 - Develop actions to overcoming challenges and moving towards vision (Strategic Directions Workshop)
 - Articulate priorities of broad phased-in approach of long-range plan (Priority Wedge)
 - Assign sub-committees to specific focus areas (draft phased plan for each focus area)

INSIDER'S GUIDE TO ARTS EDUCATION PLANNING | STAGE 1

- Sub-committees draft phased plan for each focus area
- Surface questions and concerns

TEAM MEETING 6

APRIL/MAY

Agenda:

- Attach budget implications and funding strategies to phased plans
- Review Final Report/Board Presentation format
- Assign report sections to team members and select overall writer/editor
- Review timeline for completion

Follow Up:

- Finalize Strategic Plan (assigned team members)
- Draft Final Report/Board Presentation (assigned team members)
- Coach to review plan and presentation

TEAM MEETING 7

JUNE

Agenda:

- Review Final Report/Board Presentation draft
- Rehearse Board presentation
- Complete evaluation

Follow Up:

- Distribution of final documents to Superintendent, School Board, team members, coach, (co-chairs)
- Present budgeted plan to School Board for adoption (all)

SCHOOL BOARD POLICY AND PLAN PRESENTATION

Agenda:

- Present Policy
- Present Arts Education Strategic Plan to Board

Follow Up:

- Respond to questions from the Board as requested

SCHOOL BOARD POLICY AND PLAN ADOPTION

Agenda:

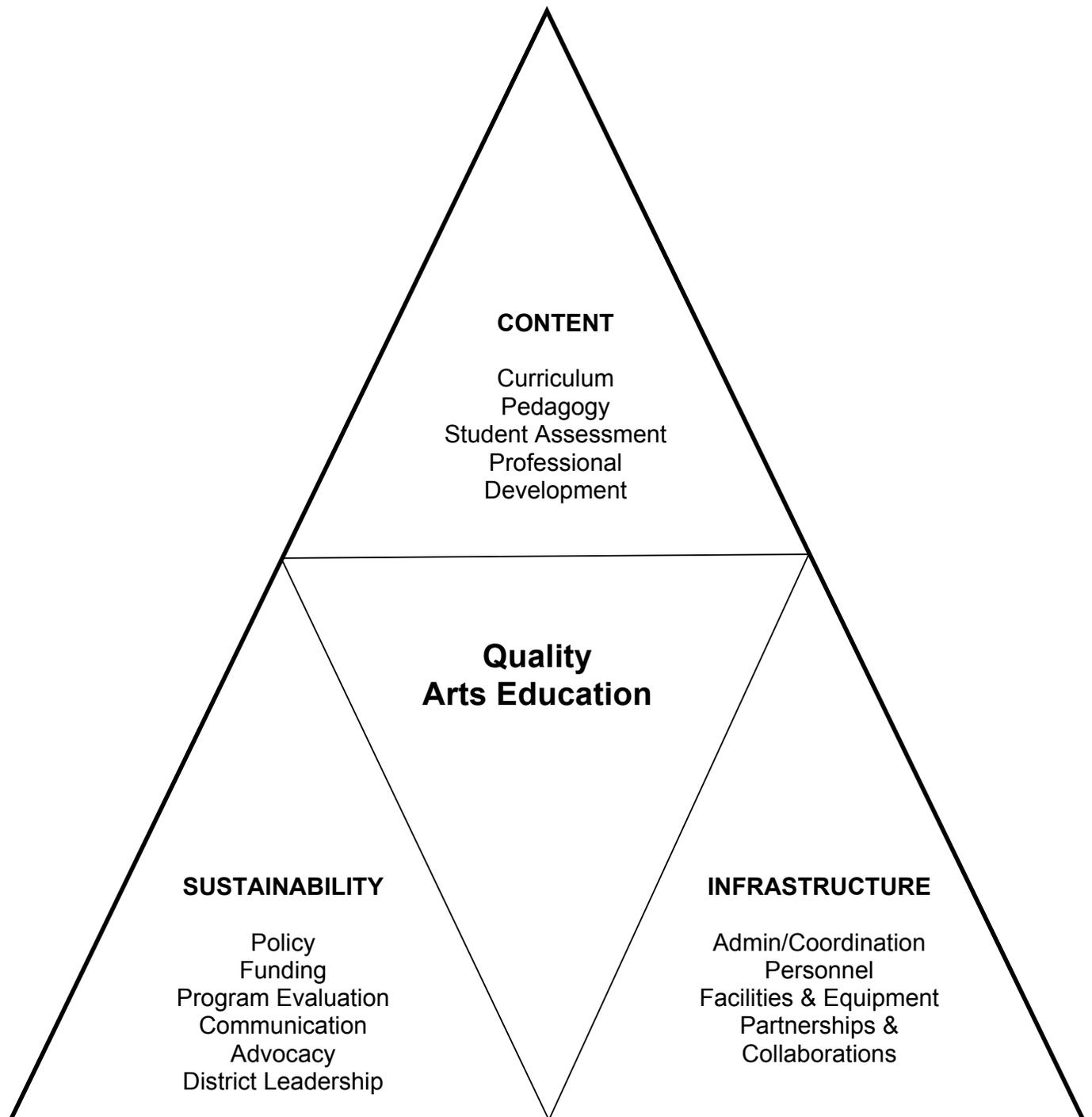
- Further discussion of the plan as needed
- Expected adoption by the board.

Follow Up:

- Coach to recommend next steps and plan for implementation

IMPLEMENTATION BEGINS!

KEY COMPONENTS OF AN ARTS EDUCATION PROGRAM



STAGE 2 ACTIVITY: FOCUS AREA – DATA ANALYSIS CARDS

cut out cards ✂

STANDARDS-BASED CURRICULUM

- Are the arts taught as discrete disciplines?
- Is any written curriculum being used? If so, in which arts disciplines?
- Does curriculum include the five strands outlined in the *Visual and Performing Arts Framework for California Public Schools*? (artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections and application to other disciplines and to careers)
- Is curriculum aligned to support student achievement according to the state arts content standards at every/any grade level?
- Where are there examples of sequential arts instruction, either within a course, or through a series of courses?

INSTRUCTION AND METHODOLOGY

- Is instruction provided in all four arts disciplines? (dance, music, theatre and visual arts)
- How much time is dedicated to arts instruction?
- Is instruction focused on helping students make progress toward achieving discipline-specific arts standards?
- Are there strategies in place to ensure that all students make progress toward achieving the standards?
- Are there examples of instruction (in a single art form) that includes a variety of methodologies to address diversity in learning styles? (guided instruction, student exploration, student performance, research/reading/writing, individual and group activities, etc.)
- Does the student-to-teacher ratio seem appropriate (in each of the four art forms)?

STUDENT ASSESSMENT

- How is student work evaluated?
- Are students assigned a letter grade in the arts?
- Are there examples where student work is evaluated in relation to the state arts content standards?
- Are student assessment strategies imbedded in the curriculum?
Where are there examples of formal assessment tools and measures for evaluating student achievement in the arts?
- Do any arts courses require that students maintain portfolios of their work? Have consistent scoring guides been designed for evaluating this work?

PROFESSIONAL DEVELOPMENT

- What opportunities do teachers currently have for professional development in the arts? (access to district in-service training, teaching artists or arts specialists, model classrooms, conferences, summer institutes)
- Are there formal, district-wide, long-range plans for professional development in other subject areas that can serve as a model for designing professional development in the arts?
- How might professional development needs differ for generalist teachers, art specialist teachers, artists, and parents?

STAGE 2 ACTIVITY: FOCUS AREA – DATA ANALYSIS CARDS

cut out cards ✂

PROGRAM ADMINISTRATION AND PERSONNEL

- Who is teaching the arts? Is instruction provided by arts specialists? Generalist teachers? Visiting artists? Volunteers?
- Do arts teachers have an in-depth understanding of arts education as described in the Visual and Performing Arts Framework?
- Do we have an arts coordinator?
- Do we have an arts lead at each school site?

PARTNERSHIPS AND COLLABORATIONS

- Which community arts resources are being used to complement, enhance, or expand classroom instruction in the arts? (e.g., performances, residencies, field trips, etc.)
- What other non-arts agencies that are supporting arts instruction? (e.g., higher education, businesses, local government)
- What is the focus and nature of our existing partnerships and collaborations?

RESOURCES AND FACILITIES

- Which schools have appropriate facilities for the different arts disciplines? (dance studios or wood floors, risers for choirs, stages for theatre)
- Are there community facilities that are being used for school-based arts programs?
- What equipment and/or supplies are currently available and how are they used? (instructional materials, art supplies, kilns, musical instruments, costumes, props, scripts, etc.)

PROGRAM EVALUATION

- To what extent do individual schools evaluate their own site-based arts programming?
- To what extent are arts education programs developed and refined in accordance with the evaluation results?
- Are there district examples of data-driven evaluation methods in other subject areas that can serve as models for arts program evaluation?

COMMUNICATION AND ADVOCACY

- To what extent are arts education program policies, budget development, decisions, and activities carried out in a transparent, collaborative manner?
- To what extent do school and district leaders regularly communicate with faculty, staff, parents, and the broader community about the value of arts learning in our students' education?
- Does the district regularly invite local leaders and elected officials to participate in exhibitions and performances of student work, as well as observation of everyday learning in arts classes?
- To what extent is district arts leadership aware of current policies and pending legislation related to visual and performing arts instruction in schools?
- Does the district keep the community educated and abreast of developments in this area?

**SCHOOL Survey
Arts Education Programs**

School Name:
Date:
Team Member:
School Contact: (Interviewee)
Contact Phone:
Contact Email:

This form allows the team member to take an inventory of what currently exists at the school level in arts education. Information should reflect the previous school year. Many questions offer checklists. Check all areas that apply. The four arts disciplines of Dance, Music, Theatre and Visual Arts are abbreviated: D M T VA

Standards-based curriculum

1. Are the arts education programs offered at your school aligned with the California State Visual and Performing Arts (VAPA) standards?

Yes D M T VA
 No D M T VA

2. Is there a written curriculum in use for each subject?

Yes D M T VA
 No D M T VA

3. Does the curriculum address all five of the strands outlined in the Visual and Performing Arts standards? *(Make a check mark in the boxes to indicate a "yes" answer for a given question.)*

	D	M	T	VA
Artistic perception	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative expression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical and cultural context	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aesthetic valuing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Connection/relationships/applications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Instruction and Methodology

4. Are the arts taught as separate subjects? (Please check Y for yes or N for no)

	Y	N	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Dance
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Music, Instrumental
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Music, Vocal
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Theatre
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Visual Arts

5. If not, please answer the following:

	Yes	No
Dance is taught as part of the physical education program	<input type="checkbox"/>	<input type="checkbox"/>
Music activities are integrated into other areas of the curriculum	<input type="checkbox"/>	<input type="checkbox"/>
Theatre is taught as part of the English/Lang Arts curriculum	<input type="checkbox"/>	<input type="checkbox"/>
Visual arts are integrated into other areas of the curriculum	<input type="checkbox"/>	<input type="checkbox"/>

Other:

6. For a typical student who receives arts instruction, what is the average frequency of instruction in each arts discipline during the school day?

	D	M	T	VA
Every day	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 or 4 times per week	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Once or twice a week	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Less than once a week	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Not taught	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. What is the typical length of an arts class? (minutes)

<input type="checkbox"/> D	<input type="checkbox"/> M	<input type="checkbox"/> T	<input type="checkbox"/> VA
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8. What is the typical duration of the arts class?

	D	M	T	VA
Entire school year	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Half the school year	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trimester	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
One Quarter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Less than a quarter of the year	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. What teaching strategies are used in the arts?

	D	M	T	VA
<input type="checkbox"/> Teaching by lecture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Teaching by demonstration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Viewing videotapes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Student practice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Student performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Student reading/research	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Student writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Individual activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Group activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Other (specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. What is the approximate percentage of students in the school that participated in the arts in the current school year?

<input type="checkbox"/> %D	<input type="checkbox"/> %M	<input type="checkbox"/> %T	<input type="checkbox"/> %VA
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Student Assessment

11. What assessment strategies are used in the arts?

	D	M	T	VA
<input type="checkbox"/> No assessment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Letter grades	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Pass /No Pass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Formative assessment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Performance tasks or projects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Portfolio of student's work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Selected response tests	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Short, written answers or essays	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Student self-assessment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Teacher observation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Summative assessment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Other (specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Professional Development

12. Are teachers provided with professional development opportunities?

Yes D M T VA
 No D M T VA

13. Who provides professional development in the arts?

	D	M	T	VA
<input type="checkbox"/> Arts Providers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> The California Arts Project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> The County Office of Education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> District teacher specialists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Local arts agencies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Other (specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14. How many teachers received professional development during the previous school year?

Number of teachers:

D M T VA

Number of professional development hours:

D M T VA

Program Administration and School Personnel

15. Who coordinates instructional services in the arts at your school?

16. Who determines the amount of instructional time in the arts?

17. Who is responsible for selecting and/or developing written curriculum in the arts at your school?

NOTE: The following two questions are designed to capture who teaches the arts as a discrete subject in your school. If the arts are not taught as separate subjects, please skip questions 18 and 19:

18. What is the position of the person who teaches the subject?

Certificated Educators

- | | D | M | T | VA |
|--|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> Full-time Credentialed Arts Specialist* | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Part-time Credentialed Arts Specialist* | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Elementary Multiple Subject Teacher | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Secondary Non-Arts Single-Subject Teacher | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Non-Certificated Educators

- | | D | M | T | VA |
|--|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> Artist-in-Residence/Teaching Artist | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Parent/Volunteer | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

19. How many full time equivalent (FTE) Credentialed Arts Specialists provide instruction in your school in each arts discipline (please write number in space provided):

Dance _____ Music _____ Theatre _____ Visual Arts _____

Partnerships and Collaborations

20. Do students at this school have access to:

- | | D | M | T | VA |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> Professional performances
(on campus, one time events such as assemblies) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Field trips to Visual or Performing Arts venues
(off campus venues) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Artist-in-Residence programs
(Visual or performing artists who visit a school
for an extended period – more than one week) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> After-school programs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Extracurricular activities (music ensembles, plays) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Other: | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

21. Who provides these arts experiences:

- Dance company _____
- Theatre company _____
- Music organization _____
- Museum _____
- Other _____

22. How frequently do students participate in arts-related activities such as these?

23. Are these arts experiences integrated with grade-level curriculum?

Grade level notes:

Resources and Facilities

24. Please select the facilities that best describe the space used for the arts in your school:

	D	M	T	VA
<input type="checkbox"/> Dedicated room(s) with special equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Dedicated room(s), no special equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Gymnasium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Cafeteria	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Auditorium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Multi-purpose Room	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Regular classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Other (specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

25. Does the school provide the following:

	D	M	T	VA
<input type="checkbox"/> State-adopted arts instructional materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Arts-related library resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Arts-related videos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Supplies (consumable; i.e., paint, paper)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Equipment (non-consumable; i.e., kiln)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Musical Instruments and maintenance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Supplemental instructional materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Technology resources to support the arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Other (specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Program Evaluation

26. Do principals or arts administrators observe and conduct evaluations of those who teach the arts?

<input type="checkbox"/> Yes	<input type="checkbox"/> D	<input type="checkbox"/> M	<input type="checkbox"/> T	<input type="checkbox"/> VA
<input type="checkbox"/> No	<input type="checkbox"/> D	<input type="checkbox"/> M	<input type="checkbox"/> T	<input type="checkbox"/> VA

27. Are the arts programs at the school evaluated on an annual basis?

<input type="checkbox"/> Yes	<input type="checkbox"/> D	<input type="checkbox"/> M	<input type="checkbox"/> T	<input type="checkbox"/> VA
<input type="checkbox"/> No	<input type="checkbox"/> D	<input type="checkbox"/> M	<input type="checkbox"/> T	<input type="checkbox"/> VA

Notes:

STAGE 3 | District Arts Education Policy Sample A**VISUAL AND PERFORMING ARTS EDUCATION**

The Board of Education recognizes that Arts Education, including dance, music, theatre, and visual arts, is part of the core curriculum for all TK-12 students and that the value and benefits of arts education has been extensively documented. The Board also recognizes that instruction in the basic skills and content knowledge of the arts develops perceptual abilities that extend to all careers and areas of life. An arts education enables students to develop an appreciation of the arts, critical and creative thinking skills, initiative, self-esteem, and discipline. It is also recognized that in our multicultural state, the arts build bridges and help pupils broaden their perspectives and understand their world and the diverse cultural influences that surround them. Communication, imagination, and information are keys to career opportunities, education, and a life-long appreciation of the arts. Therefore: It is the policy of this Unified School District to educate all students so they can experience, perform, produce, and appreciate the arts.

The Board of Education recognizes that a comprehensive curriculum includes a sequential TK-12 arts education as a part of the program for all students in all grades during the school day. The arts education program should enable students to achieve the goals outlined in the Content Standards for California Public Schools, which include the Visual and Performing Arts Content Standards. The Board of Education supports the need to provide adequate funding for TK-12 Arts Education and recognizes that, in times of budget cutbacks, reductions must be distributed equitably across subject areas, rather than eliminating arts programs. In order to implement quality, standards-based, sequential TK-12, and comprehensive arts education, with equity and access for all, the Board of Education supports the need to provide the following:

- ▶ A standards-based curriculum and assessment
- ▶ A qualified arts coordinator(s) who provides leadership, vision, planning, and resources for the District
- ▶ Qualified teachers in all the arts at all grade levels and in all disciplines, supported by ongoing standards-based professional development in the arts for classroom and arts teachers
- ▶ Opportunities during school hours for arts teachers to collaborate
- ▶ A student-to-teacher ratio in each of the arts that is appropriate for the delivery of effective instruction along with adequate classified staff to support the arts program
- ▶ Standards-based instructional materials and resources, including, but not limited to, equipment, facilities, textbooks, and technologies that support learning
- ▶ Visual and performing arts classrooms that are appropriately designed and equipped for the unique requirements of each arts discipline
- ▶ Opportunities to showcase student learning/work in a public forum simulating the experience of professional artists
- ▶ Opportunities for students to be exposed to a wide variety of artistic styles, venues, and performances including working with professional artists, community programs, cultural organizations, and field trips
- ▶ Opportunities for students in elementary and middle grades to work with and gain exposure to the arts programs at the other K-8 schools and the high school through school visits, assemblies, workshops, mentoring programs and other such activities
- ▶ Community resources, including business as well as parent involvement, partner with schools to provide additional funds and resources for arts programs beyond core district funding

The Superintendent or designee shall develop a budgeted plan, establish procedures to implement Board policies, and provide for the ongoing review, evaluation, and development of the District's arts education program.

STAGE 3 | District Arts Education Policy Sample B

ARTS EDUCATION

- A. The Board of Education recognizes that arts education, including dance, theater, music, and visual arts, is an integral part of the core curriculum for all Kindergarten through grade twelve (K-12) pupils.
- B. The Board of Education encourages development, implementation, and evaluation of quality, standards-based sequential and comprehensive K-12 arts education, with equity and access for all.
- C. The Board of Education supports the following elements, among others, in developing and implementing the District's arts education in district schools:
 - 1. Standards-based arts curriculum, scheduling and assessment
 - 2. Qualified teachers in the arts
 - 3. Professional development for classroom and arts teachers consistent with California's Visual and Performing Arts content standards
 - 4. Standards-based instructional materials and equipment
 - 5. Facilities appropriate to achieve educational/instructional standards
 - 6. Opportunities to showcase pupil learning and pupil work
 - 7. Integration of and access to professional artists, cultural organizations, and other community arts resources.
 - 8. Provision for ongoing review, program evaluation, and development of the District's arts education program.
- D. The Board of Education also supports the need to provide funding for high quality, standards-based K-12 arts education in an equitable manner, consistent with the principle that arts education is an integral part of the core curriculum.

Legal reference:

EDUCATION CODE

8810-8830	Arts Education
51000-51004	Legislative intent for education program
51040-51041	Role of local agency
51210-51220	Adopted courses of study

STAGE 4 – STEP 1 | VISION WORKSHOP DOCUMENTATION SAMPLE

The vision for our Arts Education Program includes:

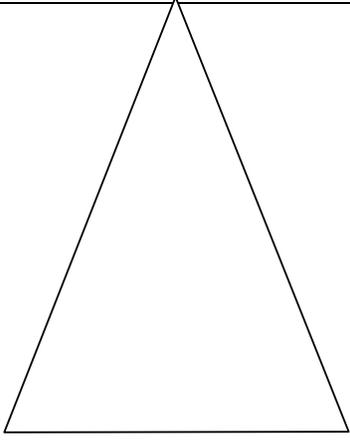
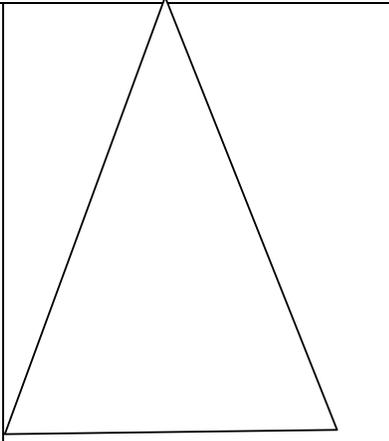
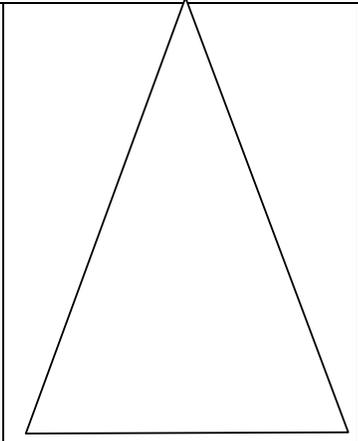
State of the Art Dedicated Facilities	Highly Qualified Educators with Access to P.D.	Ample and Appropriate Resources	Sequential, rigorous, comprehensive arts curriculum PreK-12	Consistent, equitable support for all students in the arts	Passionate, engaged learning community	A Safe and Explorative Creative Culture Inside and Outside the District	Commitment to sustained equitable funding
High Caliber Arts Facilities and Performance Spaces Facilities dedicated to each discipline	Qualified Instructors have quality PD and resources Credentialed Arts Teachers Qualified/Trained Teaching Artists Building Capacity with ALL Teachers	Resources are available to support each discipline Teachers have access to state of the art materials and equipment Teaching artists are supported with proper materials	TK-12 VAPA Curriculum=instruction + assessment Sequential arts instruction in all art forms with no gaps Sequential K-12 curriculum Integrated and varied curriculum/programming Ongoing program evaluation	District Arts Coordinator! Support & buy-in from school site Director/Principal Art is evident throughout district (from board room to classrooms.) Honored part of schedule Supportive Arts Stakeholders Dedicated leadership team! Understanding and appreciation of teaching of arts	Students engaged, creating and inventing Buzz and passion! Engagement: student, teacher, community Parental support, participation and collaboration Students engaged as participants and leaders! High level of parental involvement	Creativity/innovation frame of mind Safe to explore and make mistakes Culture and Diversity Creative motto: embrace, create, expose Schools foster a creative environment on all levels Celebrate different cultures Partnerships with arts organizations in the community	Sufficient and sustained funding Equitable and adequate \$ FUNDING Adequate funding that is secure

Please note: Each of the ideas that were offered by the group were documented. The consensus built around the shared vision is captured at the top of each column in the title cards. The specific ideas below the title cards are now possible targets, but the overall commitment is to the big ideas at the top of each column. The “how we get there” questions will be answered in the next steps of the strategic planning process.

LACK OF

<p>Organization disorganized fragmented inaccessible incoherent overlapping unbalanced uncoordinated unsystematic</p>	<p>Relevance inappropriate irrelevant narrow obsolete outdated outmoded unsuitable vague</p>	<p>Productivity debilitating misused ineffective inefficient neglected obstructed unproductive stalled</p>
<p>Expectations competing conflicting contradictory illogical impractical inflexible restricted unrealistic</p>	<p>Stability inadequate insecure insufficient sporadic unstable unsustainable volatile weakened</p>	<p>Motivation apprehensive confusing devalued discouraging incompetent unclear uninspiring unmotivated</p>

Strategic Directions

Title _____	Title _____	Title _____	
Title _____	Title _____	Title _____	
Title _____	Title _____	Title _____	

STAGE 4 – STEP 3 | Strategic Directions Documentation Sample

**EMPOWERING
TEACHERS TO
PROVIDE
QUALITY ARTS
INSTRUCTION**

**ENGAGING
PUBLIC VALUE
FOR EQUITY**

**POSITIONING THE
ARTS THROUGH
POLICY**

<p>Launching a Comprehensive Arts Professional Development Program</p> <p>Develop Artist Within the Teachers</p> <p>Implement Educator Arts 101 Series (All Can Do Art)</p> <p>Elective PD in Arts Skills</p> <p>Immerse teachers in powerful PD arts experience</p> <p>Develop PD plan for school /community</p>	<p>Experimenting with New Models of Instruction</p> <p>Teacher (secondary) and Prof Artists Create New Demo Unit</p> <p>Incremental, developmental, piloting, implementing SB arts curriculum</p> <p>Define and Communicate Content (Arts Standards)</p>	<p>Creating Arts Integration Models</p> <p>Open pathways for cross-curriculum collaboration</p> <p>Parallel Integration Based on Process</p> <p>Pilot Arts Integration curriculum in one grade</p> <p>Develop science/art program as cross-disciplinary model</p>	<p>Delivering Arts Support Directly to the Classroom</p> <p>Bring in Trained Coaches to Classrooms</p> <p>Dedicate Lead teachers to support Arts</p>
<p>Developing Community Advocacy Campaign</p> <p>Get the Message Out- use media, reach new audiences</p> <p>Arts Ed Awareness Installations and Campaign</p> <p>Launch a campaign for school/community informing about Arts Learning</p>	<p>Creating Public Will and Support of Arts Learning</p> <p>Messaging Campaign for Administrators</p> <p>Build understanding of arts through combined community education focus groups</p> <p>Research successful school arts programs</p> <p>Series of workshops on Brain Research (For Admin, Teachers, Parents)</p>	<p>Making Student Learning Visible in the Arts</p> <p>Make Artistic Process Visible</p> <p>Implement Student Led Art Night</p>	<p>Positioning the Arts Through Policy</p> <p>Include Arts experience in hiring criteria</p> <p>Extend the School Day</p> <p>Expand district's vision statement to include the arts</p> <p>Train Principals to be curriculum leaders</p> <p>Mandate line item for Arts with general funds</p>
<p>IMPORTANT</p> <p>Please be aware that, although all the ideas offered have been documented not all those actions will be taken.</p> <p>At this point the group is committing to the titles (boldface) in each box and the overall strategic directions. The next step is for smaller sub-committees to consider one strategic direction and decide what actions are feasible in year one, two, three etc.</p>			

One Year Action Plan for Arts Education, _____ School District

Year:

Strategic Direction or Focus Area:						
1 st Year Goals	Quarter 1 Tasks	Quarter 2 Tasks	Quarter 3 Tasks	Quarter 4 Tasks	Budget Implications/ Point Person(s)	Measurable Outcomes (Evidence of Success)

**School District
One Year Action Plan for Arts Education**

2016-2017

Strategic Direction: Arts Integrated Curriculum and Professional Development						
1st Year Goals	Aug-October	Nov-January	Feb - April	May-June	Budget Implications/ Point Person(s)	Measurable Outcomes
<ul style="list-style-type: none"> -Develop a comprehensive and sustainable VAPA and arts integration plan implemented through active district-wide leadership - Arts integration PD prioritize at all school sites 	<ul style="list-style-type: none"> Identify VAPA and Arts Integration planning committee members Create meeting dates and timeline for committee Identify teachers and administrator liaison at each site who will work collaboratively to implement plan Plan PD for new admin or as refresher to already trained admin (on-going) VAPA & Arts Integration committee designates PD planning time (days/hours) 	<ul style="list-style-type: none"> Develop PD pre-survey VAPA & Arts Integration committee develops PD plan in 1-2 meetings Implement pre-survey to assess teacher need for PD Plan teacher PD workshops at each site (on-going) Develop a shared lesson & resource library for the arts Conduct site surveys to identify resources, funding, community outreach & parent involvement 	<ul style="list-style-type: none"> VAPA & arts integration PD built into school day in grade level teams (on-going) Research & develop additional resources for STEAM & cross curricular integration 	<ul style="list-style-type: none"> Evaluate post PD survey results 	<ul style="list-style-type: none"> Release time for teachers \$5,000 VAPA TOSA Director of Curriculum & Instruction 	<ul style="list-style-type: none"> -A clear and comprehensive plan for teacher PD in the arts
Strategic Direction: Administration and Coordination of the Arts						
<ul style="list-style-type: none"> -Create a district arts committee comprised of at least one teacher and one parent to meet quarterly at each site -Create/sustain partnerships with artists and arts organizations - Develop dynamic leadership at school site levels and address facilities and equipment needs 	<ul style="list-style-type: none"> Identify arts TOSA and coaches Develop list of local arts partnerships and opportunities Develop an inventory checklist (arts spaces, equipment, curriculum) Continue monthly planning meetings with K-5 arts partners 	<ul style="list-style-type: none"> Establish district arts committee with site reps Conduct inventory of arts spaces, equipment and curriculum at each site Plan with facilities director to meet arts space needs Appoint liaisons for local arts partnerships 	<ul style="list-style-type: none"> Develop list of North County resources 	<ul style="list-style-type: none"> Evaluate post PD survey results 	<ul style="list-style-type: none"> \$7,000 (sites) residencies VAPA TOSA Director of Curriculum & Instruction 	<ul style="list-style-type: none"> -Completed list of partnerships and resources -District lead and TOSA in place -Completed inventory checklist -Monthly meetings in place -District arts committee established

Arts Education Plan (multi-year range) _____ School District

Strategic Direction or Focus Area:				
Year or Phase	Goals	Tasks	Budget Implications/ Point Person(s)	Measurable Outcomes (Evidence of Success)

**School District
Arts Education Plan
2016-2018**

FOCUS AREA: Establish teaching and learning content for Visual and Performing Arts (VAPA)

Goal 1: Implement state VAPA standards and framework

Year	Actions	Tasks	Person(s)/group responsible	Budget Implications	Measurable Outcomes
2016-2017	Develop implementation schedule of VAPA TK-8 by identifying key standards	Have site leaders identify 3-5 key VAPA standards Using key standards develop a year-long schedule for VAPA	VAPA TOSA Site Leads	\$25,000- \$40,000- TOSA \$7,000-Site Leads	Survey data (needs assessments) Outlined implementation schedule of VAPA Identified and documented key VAPA standards

FOCUS AREA: Develop the infrastructure to support VAPA for all students

Goal 2: Provide a structure of leadership for VAPA within the district

Year	Actions	Tasks	Person/group responsible	Budget Implications	Measurable Outcomes
2016-2017	Establish key responsibilities for VAPA lead/coordinator Create a communication plan that involves all stakeholders: VAPA lead, administrators, teachers, school sites, and community Utilize district mailing, blackboard (automated caller system) and all social media outlets	Establish key responsibilities for VAPA leadership (VAPA TOSA) Site and community leads to collaboratively create a communication plan (for example: commit to website updates and monthly campaigns) Establish protocols for mailings, social media, and blackboard usage Develop and utilize a Student Technology Form to obtain permission to upload digital student art work	VAPA TOSA Educational Support Systems (ESS)- Assistant Superintendent-	\$4,500- Mailings	Job description for VAPA lead Established communication plan Filed and documented technology use forms at each site

Goal 3: Ensure dedicated time for professional development

Year	Actions	Tasks	Person/group responsible	Budget Implications	Measurable Outcomes
2016-2018	Determine arts integration professional development needs	Provide professional development to integrate identified district key VAPA standards into other curricular areas	VAPA TOSA Site Leads	\$25,000- \$40,000- TOSA \$7,000-Site Leads	Teachers delivering Arts integrated lessons

_____ School District
 _____ (Multi-Year) Plan
 _____ Year

Strategic Direction or Focus Areas:

Goal:

Phase/ Year	Actions	Tasks	Person(s)/group responsible	Budget Implications	Measurable Outcomes (Evidence of Success)

LIST OF SAMPLE ACTIONS: IDEAS TO CREATE A COMPREHENSIVE ARTS EDUCATION PLAN THAT INCLUDES ALL THE KEY FOCUS AREAS

Sometimes a group may need some inspiration in developing key actions for the plan. Here are some ideas to get you thinking in the key areas of Content, Infrastructure, and Sustainability.

1. Content

- Design and administer surveys to teachers, parents, and students about what they would like to see offered in arts education in the district.
- Determine which arts disciplines will be offered at which grade levels – K-12.
- Design a professional development program; identify content, delivery, providers, outcomes.
- Implement the professional development program; over time, review and revise as needed.
- Look at a variety of delivery systems (online/offline) master schedule, after school time.
- Research, develop, and implement student assessment and program evaluation in the arts.

2. Infrastructure

- Develop a district-wide arts calendar for events, performances, arts field trips, and artist in residence programs.
- Develop and support arts leadership; maintain the arts education leadership team beyond initial planning.
- Hire arts specialists and allocate funding for arts coordination district-wide.
- Purchase supplies/equipment, instructional materials, and maintain and upgrade as needed.
- Inventory art supplies and equipment owned by district to create shared resources.
- Monitor arts plan progress; continue to develop arts leadership district-wide.
- Connect and create partnerships with higher education.
- Connect and create partnerships with local arts organizations.

3. Sustainability

- Research and/or visit other district's arts education programs.
- Build in communication strategies so that people inside and outside the district know about the arts commitment at the district.
- Implement advocacy campaigns in support of arts education.
- Include the arts in the District's LCAP plan.
- Make the arts part of any district wide plan that speaks to values and core beliefs.
- Review and analyze current and potential funding for the arts; seek grant funding
- Set budget priorities, create a line-item arts budget at the site and district level.

CREATING PRIORITIES | Exercise 2: Arts Education Price Tags

cut out price tags ✂

<p>Visual Arts Textbooks (\$40.00 per student x 30 students)</p> <p>\$1200</p>	<p>Music Textbooks (\$40.00 per student x 30 students)</p> <p>\$1200</p>
<p>Kiln for Visual Arts Program</p> <p>\$2500</p>	<p>Clay, Paper, Paint (one class – average of 30 students)</p> <p>\$700</p>
<p>Adapt Classroom for Use as a Dance Studio</p> <p>\$7650</p>	<p>Adapt Classroom for Use as a Visual Arts Studio</p> <p>\$6300</p>
<p>Musical Instruments for 1 Elementary School:</p> <p>\$10,000</p>	<p>Recorders for 1 Classroom (average of 30 students)</p> <p>\$75</p>
<p>3-D Supplies for Visual Arts Program (sculpture / ceramics – one class)</p> <p>\$1500</p>	<p>Maintenance of Musical Instruments for 1 High School</p> <p>\$10,000</p>
<p>Theater Lighting</p> <p>\$5,000-\$10,000</p>	<p>VAPA Coordinator (salary and benefits)</p> <p>\$70,000-\$80,000</p>
<p>5-day Professional Development Workshop (80 teachers, no follow up)</p> <p>\$40,000</p>	<p>Credentialed Arts Teacher (salary and benefits)</p> <p>\$80,000-\$90,000</p>